NYPL RESEARCH LIBRARIES
3 3433 03640870 0

Digitized by Google

Digitized by Google

Film
MFLA

Digitized by Google

Digitized by Google

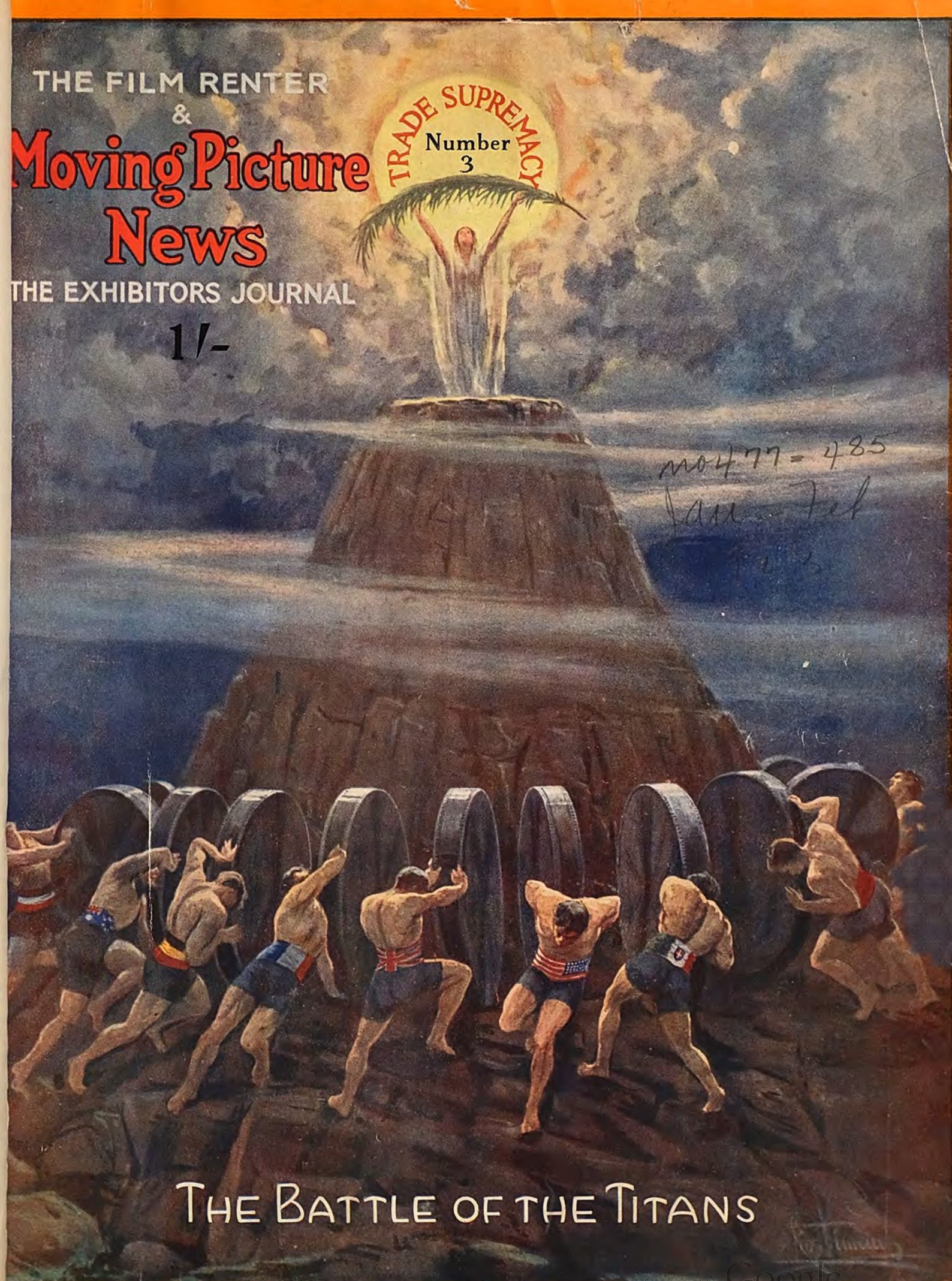
Digitized by Google

Digitized by Google

THE FILM RENTER
&
Moving Picture News
THE EXHIBITORS JOURNAL

1/-

TRADE SUPREMACY
Number 3



THE BATTLE OF THE TITANS

Digitized by Google

JANUARY 1, 1923.

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ... 1/6.
1 pint tin, with screw stopper ... ... 5/3.
1 gallon tin, with screw stopper ... 34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

PUBLIC LIBRARY
90442A

THE FILM RENTER AND

Moving Picture News

TRADE SUPREMACY NUMBER

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London." MANCHESTER Phone: Central, 5987.

No. 477. MONDAY JANUARY 1, 1923. ONE SHILLING.

LIST OF CONTENTS.

Put Your House in Order ..... F. Norman-Wright
Problems that will have to be tackled in 1923 ..... Ernest W. Fredman
Local Censorship of the Pictures ..... Sir Robert Peacock, M.V.O.
Review of the Work of the C.E.A. ..... Alderman E. Trounson, J.P.
Saved by Pre-releases ..... Walter Wanger
Walturdaw's New Great Program .....
What I Saw and Heard in America .....Col. A. C. Bromhead, C.B.E.
Kinema and Theatre Join Hands ..... Interview with C. B. Cochran
Exhibitors and Renters must Get Together ..... E. E. Lyons
Dragons in the Path of the Exhibitor ..... L. Blattner
Schemers who Damage the Industry ..... H. M. Warner
British Films in 1923 .....
A Year of Great Promise .....
Programs and Plans of the Leading British Companies .....
The Great Picture Successes of To-morrow ..... Denison Clift
New Blood and Fresh Ideas ..... Eliot Stannard
Handicaps of the American "Movie" ..... J. D. Williams
Percentage Booking Must Come ..... W. W. Hodkinson
Some Big Things in Fox Program ..... William Fox
The Problem of the British Film in America .....W. A. Johnston
Looking Backwards and Forwards ..... Joseph Dannenberg
The Popularity of the Instructive Film ..... Charles Urban
Should Lay Critics Attend Trade Shows? ..... E. A. Baughan
A Send-off for 1923 ..... Sir Charles Higham
Our New Recruits ..... G. A. Atkinson
Supers and Superior Films ..... Grenville Robbins
The Dream and the Business ..... Cecil Palmer
Are American Films Handicapping the British Kinema? ..... Arthur Weigall
The Value of the Lay Press Critic ..... W. Haywood
The Educational Film of the Future ..... C. L. Buckle, M.A.
How Germany Stands in the Film World To-day ..... Ernest W. Fredman
A Review of the French Film Trade ..... Low Warren
The Public's Right to Demand Modern Pictures ..... Ralph J. Pugh
Kinema Music and the P.R.S. ..... W. Gavazzi King
Box-office Value of Projection Machine ..... S. Bernstein

Managing Editor: Ernest W. Fredman.

Digitized by Google

BUTCHER'S FILM SERVICE LTD.

beg to announce a series of New British Productions entitled :—

BUTCHER-CARLTON PRODUCTIONS

THE FIRST!

"ROGUES OF THE TURF"

A Startling British Racing Story from the famous play of the same name.

MELODRAMA? ABSOLUTELY!

BIG BRITISH CAST!

Watch for Trade Show Announcements This Month!

IMPORTANT.

"ALL THE WINNERS"

FOR BIG RACES.

These One-Reelers, produced by John Betts, are booking fast—The First—IMMEDIATE RELEASE—

THE LINCOLNSHIRE HANDICAP.

Length, Approx. 850 feet.

BUTCHER'S FILM SERVICE, Ltd.,
Camera House, Farringdon Avenue, LONDON, E.C 4.
'Phone : Holborn 5995 (5 lines). Wires : "Butchilms, Fleet, London."
Cables : "Butchilms, London," A.B.C. 5th Edition.

Digitized by Google

Put Your House in Order

F. NORMAN-WRIGHT.

THE film trade of the world has not made the progress it should have done during the past twelve months. When I say this I am not speaking of any particular section of it, but of the industry as a whole.

When a business is not going forward it must be perfectly obvious to those who know, that unless certain changes are adopted without loss of time, it will not be long before a pronouncedly retrograde movement will set in. I believe as firmly as ever in the possibilities of the film business, but I want to say here as emphatically as possible that, in my opinion, things must be radically changed in many ways *in the film business itself* if it is to go on and expand and flourish as it has every prospect of doing. We must bestir ourselves, and put our house in order.

There are many ways of doing this. First: The principals of the renters, producers and exhibiting houses in this country must realise at once that the sound foundation of the film business lies in the formation of a film bank, the central distribution and repairing of films, central vaults and a real bonded warehouse.

Handled rightly, organised on sound lines, financed on a proper commercial basis, and controlled by a body of practical men from within, I say, without hesitation, that the film business in this country could become within a year or two one of the greatest industrial undertakings of the world.

Producers, renters, exhibitors alike, must realise that the theatrical interests of this country are carrying on a most successful campaign among the newspapers and are gradually but surely ousting the film columns from the daily Press.

The industry requires a fund for general publicity, not to advertise individual pictures or individual theatres or concerns, but to propagate a campaign which most assuredly would produce a picture-going public of twice the dimensions of that of the present time. The cost of such a campaign to the individual theatre owner, producer, renter, or shareholder would be infinitesimal, provided all join in a common cause.

If this were only done in the right way, by co-operative effort, and a combination of financial resources, I do not hesitate to say that we, in three months, could fill our theatres to the verge of overcrowding, keep our renters and manufacturers working overtime, and generally give the business such an uplift that it would never again look back in the estimation of the public.

The entertainment side of the film business of Great Britain has received practically all the attention of the industry up to the moment, but now that the film in education is to be considered not only by the Government of Great Britain, but by the whole of the educational ministers of the Empire, the producers at home should make an immense effort to produce the best educational pictures of the world.

America, France, and Germany have already produced films which have revolutionised the system of education in their countries. Are we to depend throughout our great Empire on the products of the foreigner? I say most emphatically this should not be the state of affairs; although at the same time, and with equal emphasis I say that the productions of other countries should be given equally as careful consideration as the products of our own country, when discussing their suitability for use in our schools. But I do urge English manufacturers to turn their attention to the production of Educational Films.

The year 1923 will see the film business of Great Britain established on sound lines or relegated to the backwash of serious commercial undertakings. Which shall it be?

F. NORMAN-WRIGHT.
Chairman and Managing Director,
FILM RENTER AND MOVING PICTURE NEWS.

Digitized by Google

PROBLEMS THAT WILL HAVE

The Censorship Question : The

CLOSER CO-OPERATION BETWEEN RENTER A INDUSTRY IS TO

ERNEST W. FREDMAN.

THE year just ended has not, on the whole, been a bad one for the kinematograph industry. Following a disastrous year in 1921 absolute bankruptcy for a large number of exhibitors loomed ahead if the fates had not been kind to us in the summer of last year, but, aided by a typical English summer, exhibitor, renter and manufacturer alike were able to carry through last year, on the whole, with fairly satisfactory results. At the same time it is no use disguising from ourselves the fact that the kinematograph industry to-day is in a serious position, due to a large extent to the members of the industry itself. Despite adversity in 1921, no lesson seems to have been learnt by the exhibitor, and had it not been for the fact that we had a particularly bad summer, disaster would have been upon this trade more marked than in the year previous.

During the past twelve months the industry has passed through many phases, the chief of which is the partial elimination of block booking, and to-day we have no longer the demand for program pictures, but all exhibitors, whether in a large or small way of business, are demanding the big super-picture. That the public are attracted towards the big super production is undoubted, but there should be moderation in all things. There is just as likely to be a reaction towards the five-reel picture if kinema-goers are surfeited with spectacular and lavishly-mounted photoplays week after week at their kinemas. There is not the slightest doubt that the big production is welcome, but it must not be overdone. Give the public what they want is a wise axiom on the part of the showman, and therefore he is wise in showing the big super, but first *let him be sure that what he is booking is a big picture*. There will be in 1923 a fair number of great super attractions. It is a pleasure to record that several of these will be from British studios, and, in addition, there will be numerous big films from America, France, and Germany. There will probably also be a number of ordinary productions which will be padded out to seven or eight reels, loudly boomed and wonderfully exploited, which will be foisted upon the exhibitor as big productions.

It will, therefore, be wise for the exhibitor to use the most careful judgment in selecting his program for 1923. The good program picture, despite all the criticism that has been levelled against it in recent months, is one that will still please the average kinema-goer, so that wise showmen will remember that the tried and proved favourites of the past are worthy of support in the future.

There are many problems to be tackled in 1923; and they are problems that will require courage, and, above all, good common sense. In the forefront of any program of this trade there is one vital issue that will have to be seriously considered by the whole of this trade at the very earliest possible moment, and that is the question of censorship. It is no use procrastinating over a matter which is fast becoming the most serious menace that this industry has ever had to grapple with. It is idle to pretend that the present form of censorship is satisfactory, because everyone knows that it is not. By a series of stupid decisions and utter absurdities, the position to-day is that there is hardly a single Watch Committee in the whole of the country which has the faintest confidence in present Board of Film Censors. It is known that a State Censor is already on the tapis. Frankly, if it is going to be circumvented, the trade will have to act quickly, and so far there does not seem

Digitized by Google

E TO BE TACKLED IN 1923.

e Penalty of Procrastination.

AND EXHIBITOR MUST TAKE PLACE IF THE GO FORWARD.

to have been the slightest attempt to grapple with the problem. There are two schools of thought in this trade. One very much in favour of the present Board of Censors, remodelled, and conducted on sounder lines, and the other that is not entirely averse to State Censorship. If the personnel of the present board, which is entirely unsatisfactory, was swept away and a liver body of men brought into being there would be no need for a State Censor.

Whilst we have the present entirely unsatisfactory censorship board, then the day of the State Censor looms increasingly nearer. This is a real problem to be grappled with by the leaders of this industry, and it behoves everyone from exhibitor to manufacturer to tackle the question without thought of inflicting hurt upon any particular person, so that we can command the confidence of governing authorities throughout the country.

There are other problems which will require consideration in the coming year, foremost among which is the contract question. Here is a simple matter which could be hammered out to finality in a very short time, providing that both parties met in a spirit of reasonableness. What is the position? The present unwieldy form of contract is to the liking of neither renter nor exhibitor. In nearly every case, although it is signed by the exhibitor, if there is a dispute he immediately throws over every clause. Surely it is not necessary to have a long and elaborately-phrased legal document containing a rigmarole, the greater part of which is entirely unnecessary. I firmly believe that if a small committee, consisting of three renters and three exhibitors, with an impartial chairman, were to meet, the whole issue could be decided in less than six hours.

Unfortunately, in the past there has been far too much official dignity about the whole matter. This contract question is important, and if renter and exhibitor are to have confidence in one another it must be settled and settled quickly.

Another vital matter that mainly concerns renters and manufacturers is the utter confusion of booking methods that exhibitors employ to-day, and the stabilisation of the release date. Neither manufacturer nor renter knows where he stands at the present moment. If he has a film to offer, it is either too small or too big, or else the renter is informed that exhibitors' books are closed for a certain time. Another one tells him he is only booking for immediate release, whilst still another tells him that he is fully booked for months ahead The trouble with the industry to-day is that the whole of the trade are at sixes and sevens. Neither knows where the other stands, and, consequently, we have bad feeling engendered, and, what is more important still, loss of trade. Every section in this industry must realise one thing—that is, that if they do not work in perfect harmony there is a consequent loss of patronage to the kinema. A trade disunited must mean ruin to a great many people in every section of the country.

The small independent renter to-day is suffering to a remarkable extent from the vagaries of exhibitors who treat him with contumely, yet if the exhibitor was wise he would do well to remember that it is to his ultimate benefit that the small man should continue in business. Problems that exist, and which require courage and tact, should be grappled with immediately. The fundamental principle in this trade is co-operation. If there is a better feeling between every section of the trade, then the industry will go forward to greater prosperity in the coming year.

There is an era of greater prosperity ahead. Of that there is no doubt. Unemployment is getting less and less each day. In the words of Mr. Bonar Law, we "have touched bottom," and it is well to remember that with a greater employment abroad then the chances of increased prosperity are assured, for the kinema will always be the working-man's theatre. Take advantage of the good times that are coming. Work for them, and put your brains into your theatre, but unless there is better co-operation between exhibitor and renter then there will be a retarding of progress. The kinematograph industry will march to success in the coming year with far greater chances of victory if they are united, and if they clear their ranks of all petty jealousies and press forward for a common object. Let us have real censorship, and let the leaders of this industry tackle the problems that await them with the confidence that their followers will present a united front to their enemies.

ONWARD FOR 1923.

Ernest W. Redman.

Managing Editor,
FILM RENTER AND MOVING PICTURE NEWS.

Digitized by Google

LOCAL CENSORSHIP OF THE PICTURES.

How the Trade may Co-operate with Watch Committees.

(By SIR ROBERT PEACOCK, M.V.O., Chief Constable of Manchester).

SIR ROBERT PEACOCK, M.V.O.

THE pictures, for good or evil, have come to stay, and if developed on sound and proper principles have a great future. The films of the present day undoubtedly show a great intellectual advance on their predecessors of a decade ago, and in the great majority of cases the people who control the destinies of the film-world are in favour of a more wholesome and artistic class of entertainment.

Encouragement to Worthy Exhibitors.

The question arises, what attitude should the authorities adopt to an industry whose possibilities from an educational point of view are unlimited? In my view, every encouragement should be given to those exhibitors who consistently screen wholesome films. Out of the vast number of films shown on the screens of this country there are certain to be a number of crude and lurid presentations of crime and vice, and other distorted, sensational and impossible conceptions. These, in my opinion, constitute a very undesirable type of entertainment to put before the public, especially children and adolescents. This class of film should receive the condemnation of all right-minded people, and most certainly of the Licensing Authorities throughout the country.

The Manchester System.

This brings me to the subject of Censorship. The Cinematograph Act, 1909, lays down definite requirements, and gives power to Licensing Authorities to impose certain conditions and restrictions with a view to ensuring that the interests of the vast public who attend these places shall be safeguarded. In Manchester a special staff of officers has been appointed, and they are responsible to the Watch Committee and Chief Constable for the supervision of the kinemas, theatres, and other places of entertainment. They specialise in this class of work, and are, therefore, fully conversant with the various Acts and regulations governing these places. Visits are made at irregular intervals with a view to seeing that the regulations are strictly adhered to. Any objectional matter, either on the stage or screen, is reported to the Chief Constable, and if it is deemed desirable (in the case of the kinema) the film is, by arrangement, privately viewed by the Watch Committee, and if any objection is taken to any film, or portion thereof, the persons responsible are officially informed that the portions of film complained of will be prohibited for public entertainment in the City of Manchester. The Manchester Watch Committee are fully alive to their responsibilities, and have, on occasions, prohibited public exhibitions of a number of films coming within this category.

A Licensing Clause.

Film censorship is a difficult problem, but it is quite clear, having regard to the Appeal heard on July 12, 1921, in the King's Bench Division—Middlesex County Council v. Messrs. Dubrowsky and Michaels—that the authority granting the kinema licence is the only responsible body so far as censorship is concerned. As an earnest of their desire to co-operate with the kinema trade, the Manchester Watch Committee conferred with representatives of the exhibitors respecting undesirable films, and the Committee gave their assent to the following proposal, which was put forward by the exhibitors:—

> No film (other than those relating to processions and other public events) shall be publicly exhibited that has not been trade shown in Manchester, and should the Watch Committee or officers acting on their behalf have any objection to any film that has been trade shown, they shall notify the parties concerned within seven days after the trade show.
>
> The parties concerned shall give a reasonable notice to the Chief Constable of all trade shows about to be held in Manchester.

This is now a condition governing all kinema licences granted in Manchester.

The most important part of the foregoing clause from the exhibitor's point of view is the regulation providing that no film that has not been trade shown may be publicly exhibited in Manchester. This is a boon to

(Continued overleaf)

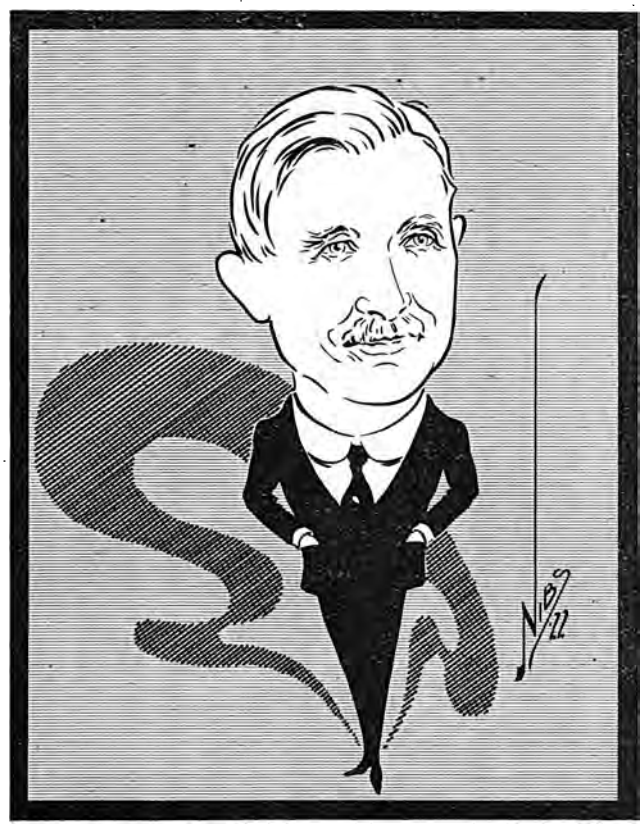
Digitized by Google

REVIEW OF THE WORK OF THE C.E.A.

How the Association has stood up for the Exhibitor and fought the Hostility of the Authorities.

(By Alderman E. TROUNSON, J.P., President of the C.E.A.)

REVIEWING the activities of the C.E.A. during my year of office is a task not to be lightly undertaken. Were I merely to record the decisions reached by the General Council, I should convey but a small part of the Association's operations, and, yet that part, viewed in the light of the agendas, is formidable enough, and altogether too much to condense into a brief article. The Council has a mass of correspondence to deal with at each meeting, but great as is the correspondence submitted, it does not represent more than the barest fraction of what reaches headquarters. That correspondence is strong evidence of the confidence members have in their Association. In the manifold difficulties which members have to face they do not fail to realise the help they can receive, nor do they underrate how enormously their position is strengthened, by having the C.E.A. behind them.



ALDERMAN TROUNSON.

Troubles from the Act.

From the day upon which the Cinematograph Act was placed upon the Statute Book exhibitors' troubles with the local authorities have been steadily accumulating. Had the C.E.A. existed in 1909 the Act would never have been allowed to go through in its present form. It has consequently been a large part of the Association's work, and not the least onerous of the President's duties, to ease the situation for the exhibitor. At first the licensing authorities indulged in pin-pricks, but year by year they have strengthened their hold, and the members are faced with regulations and conditions which do now and will still more in the future hamper their business and add to the expense of conducting it. The activity of the scientific faddist over the subject of eye strain was marked in the early part of the year. Had there been no C.E.A., many exhibitors would have been regulated out of existence. Standing alone, his case would have been brushed aside. Seats would have been cut out ruthlessly, and theatres pulled about in such a fashion as to make closing down the only escape from ruin. But, tackled by the Association, something approaching reason was allowed to prevail, and whilst it remains menacing, and may involve large expense, the situation has been greatly eased.

Government Kinder than the Municipalities.

It is interesting to record that the trade receives more consideration from the Government than it does from Local Authorities. The latter pack on their conditions too frequently without any kind of notice to the licensee, and the authorities have to be dealt with after the conditions have been imposed. A striking illustration of the difference in the attitude of the Government Departments concerns the new regulations of the Home Secretary. The draft of the proposed regulations was sent to the C.E.A. for the Association's consideration and observations.

It was proposed by the Home Office that not more than two openings should be left unscreened at any one time. That a separate room must be provided for re-winding, which must not communicate with either the enclosure or the auditorium. That no spool of more than 12in. should be used. That no resistance, with the exception of the controller for the motor used to drive the projector, should be placed within the enclosure; no fuses may be placed within the enclosure, and many other things of a like character.

Saving Effected by C.E.A.

As a result of a number of interviews with the Home Office, these clauses were substantially modified, and will not apply to existing theatres, and, where certain small alterations are necessary, a period of two years will be allowed to exhibitors in which to carry them out.

Through the Association's intervention the exhibitor with a medium-sized hall has been saved about £400, or enough to pay his subscription for the next eighty years. In the case of some of the larger halls the saving will amount to as much as £2,000. If the C.E.A. had done nothing else since it has been in existence every member in this saving alone would have been reimbursed many times over the amount he has paid in subscriptions. That is one of the advantages of being a National Society.

When our recommendations were forwarded to the Home Office their permission was asked to publish their confidential draft and our comments, partly to let exhibitors know what was happening, and also to be sure that our recommendations would be supported. The representative of the Secretary of State, who replied, said he did not think this was necessary, as the C.E.A. was a very powerful Association and thoroughly representative for their purpose of the exhibitors of Great Britain.

Problem of "A" and "U."

The latest development of Licensing Authority activity has been over "A" and "U" films, and strong efforts are being made to have children excluded from viewing "A" films. The chaotic conditions which would ensue

(Continued overleaf.)

Digitized by Google

LOCAL CENSORSHIP OF THE PICTURES—*Continued.*

the exhibitor. Formerly the authorities might interv ene, and even ban, a film on the eve of its exhibition to the public. Now an exhibitor is practically assured that if no official objection has been made subsequent to the trade show, no objection will be made to its public exhibition. In this way the exhibitor is safeguarded.

A Helpful Proposal.

Up to the present the Manchester methods of local censorship have operated quite successfully, and in cases where the Watch Committee have had to exercise their authority and prohibit the screening of certain films to the public, they have been encouraged by the fact that their action has received trade endorsement.

It has been suggested by many authorities that the co-operation of licensing authorities throughout the country would be helpful to the trade; both the renter and exhibitor. As an illustration: it is well-known that Manchester is recognised as the trade centre for a wide area around the city, and if the representatives of the various authorities could agree to view pictures at the same time and give their decision regarding them simultaneously it would obviate the renter and exhibitor giving further special shows to the various authorities or submitting synopses, as may be required. It is further suggested that the idea might even be extended, to allow trade representatives to be present at the deliberation of such a Committee, to watch the interests of the trade and to help in any way within their province. The idea seems a good one, which might at some later date be pursued.

Co-operation with the Authorities.

In the absence of an efficient State Censorship, which, to be effective, must have the full confidence of the trade and the municipalities, there is no alternative but to rely on the success of censorship by local authorities.

I am convinced that the great majority of the trade are anxious to give the public clean and wholesome entertainment, and, whilst this is so, the task of censorship should not be difficult. I appeal to those responsible to continue their co-operation with the authorities to maintain and even to improve the present satisfactory state of affairs. Our watchword must be Co-operation, only in that can we raise the kinema to the heights of which it is capable.

REVIEW OF THE WORK OF THE C.E.A.—*Continued.*

from this regulation, and which have been explained to certain authorities leave them quite cold. But the C.E.A. is quite determined to stick to its opposition of the general principle involved. That the condition has not been imposed willy-nilly by the L.C.C., and rejected by the Middlesex County Council, is another testimony to the power and influence of the Association.

The Tax Campaign.

Whilst eventually something must be done to get the Cinematograph Act amended (and conditions have been most unfavourable for this for long past, and will continue) much has been achieved by the encouragement which the Association has given to exhibitors to stand for municipal and Local Government bodies. There has been a large accession of members to such bodies, and their influence has been most helpful.

What, however, has absorbed the greatest amount of energy, has elicited the greatest amount of enthusiasm, and, despite some criticism (much of it undeserved) a remarkable amount of success, has been the campaign for abolition of the Entertainments Duty. Without meriting the charge of undue egotism, I can claim to speak with some authority upon this subject. My visits to the various branches revealed to me an earnestness of purpose and a capacity for organisation which satisfied me that if members would only take the same trouble over all the trade problems the Asscciation could treble its value to the trade. The work done in many districts was magnificent. It could have been magnificent in all. Solidarity must be the constant aim and watchword of the C.E.A. Splitting off into weak, incompetent sections which can achieve little or nothing is working in the wrong direction.

Much Work to be Done.

The objects of the Association are being achieved with a success which is seldom realised. Members are defended, goodwill is promoted, unity and action, if not always conspicuous, is growingly evident, fair working rules and customs are being established towards which even the discarded Standard Contract has contributed. If all this has not been accomplished it has at least done as much if not more than its fair share during my year of office.

In conclusion, although I am writing of achievements, I feel that I must indicate the direction in which it seems to me work must be done. The position of the trade with respect to film prices, release dates, and sharing terms is serious. It is chaotic, and such as would not be tolerated in any other industry. In that direction much work of a constructive character has to be done.

My sincere wishes are for better times for all in the trade in the coming year, and my hope is for a continuance of the valuable help your journal has given the Association in this rather sad but happily dying year.

Digitized by Google

SAVED BY PRE-RELEASES.

Most Significant Move of Distributing Agencies in 1922.

(By WALTER WANGER.)

THE Editor of the FILM RENTER has requested me to contribute an article to the New Year number of his paper and "to make it as contentious as possible." I have only been on this side for the last year and a half and am rather diffident of expressing my views in company with those experts who have spent the major

WALTER WANGER.

part of their career in the service of the British film industry, and whose valuable contributions are to be found on other pages. As for making my few observations "as contentious as possible," nothing is further from my mind. Polemics in the Press are all very well from a publicity point of view, but they are apt to confuse the issue, and degenerate into irrelevancies which are not conducive to clear thinking.

In reviewing the past year, I can say confidently that the British film industry has made a definite advance in establishing itself on a solid basis, thanks primarily to the timely arrival of the pre-releases, and I feel confident that when proper economic conditions again prevail England will no longer be regarded as of a secondary consideration in the world market. It will become a serious rival to the United States.

The Crash and the Revival.

When I arrived in this country a year and a half ago the prevailing spirit was one of passive pessimism, and, indeed, the condition of the film industry over here appeared hopeless, and could only be remedied by drastic measures. During "easy money" days the renter had experienced no great difficulty in booking pictures far ahead at prices which seemed more or less equitable at the time of the signing of the contract. But in the spring of 1921 conditions began to look ominous, and in the following June the crash came. Box-office receipts began to fall off and exhibitors were soon staggered by their negligible takings, which were frequently lower than the price of their film hire alone. Showmen naturally put this down to the tropical weather and transient Press propaganda, and even the most cautious looked forward to better times when winter came.

But the slump continued. Two-year-old features liberally released by American distributors, home productions of inferior quality, unemployment, dear money, and generally bad economic conditions all contributed their quota in keeping the picture theatres empty, and it soon became apparent that an effective remedy had to be found, and that right soon. One or two newly-formed renting concerns had departed from the usual practice of booking by pre-releasing certain big pictures. This was done mainly to establish themselves in this country, and they succeeded in forcing the attention of the exhibitor by national advertising campaigns. Full date books were then the order of the day and these one or two pre-releases were, in the main, unpopular in exhibiting circles. Unconsciously, however, these renters had discovered the real remedy. The salvation of the film industry lay in the immediate presentation of the newer and better picture.

By November, 1921, although in face of considerable opposition, the pre-release idea had taken definite shape. There is no need for me to enumerate the number of big super-productions that have been presented in the West End during the past 12 months, and which have afterwards done good business for the exhibitor.

Killing the Block Booking Octopus.

The effect of this palliative for the sick film business has been far-reaching. It has killed block booking, compelled exhibitors to keep open date books, and created a sense of discrimination that hitherto was not general. But, like many curative measures, it carried with it certain temporary disadvantages. "Pre-release" soon became the rubric of Wardour Street, and pictures handled thus fetched tremendous prices, which, in many cases, were out of all proportion to the seating capacity of the theatre in question. Exhibitors bid in keen competition; shelved hundreds of pounds' worth of contracts, and were frequently unable to "break even," despite the fact that they may have been playing to capacity business.

This process of building a sound economic basis for the industry has been very inequitable for the exhibitor, but he will benefit in the end, that is, if he can survive this "acid test" of present hire costs. In future the "live" showman will not fill up his dates for more than a few months ahead, and although it is well nigh impossible to lay down any definite standards as to what the public really want in the matter of entertainment, the British industry is now more suitably equipped to meet the demands of a "picture-wise" public. The renter will not have to wait two years for contracts to mature; the exhibitor will not have to stand or fall on judgments made two years previously, and the public will have the satisfaction of knowing that what is latest and best in the picture world will be presented to it with the least delay.

Pre-release has killed the block-booking octopus, which had the British industry completely throttled. It has clarified the distribution of new pictures, and it has resulted in service to the public, which is the bed-rock principle on which all successful commercial enterprise is built.

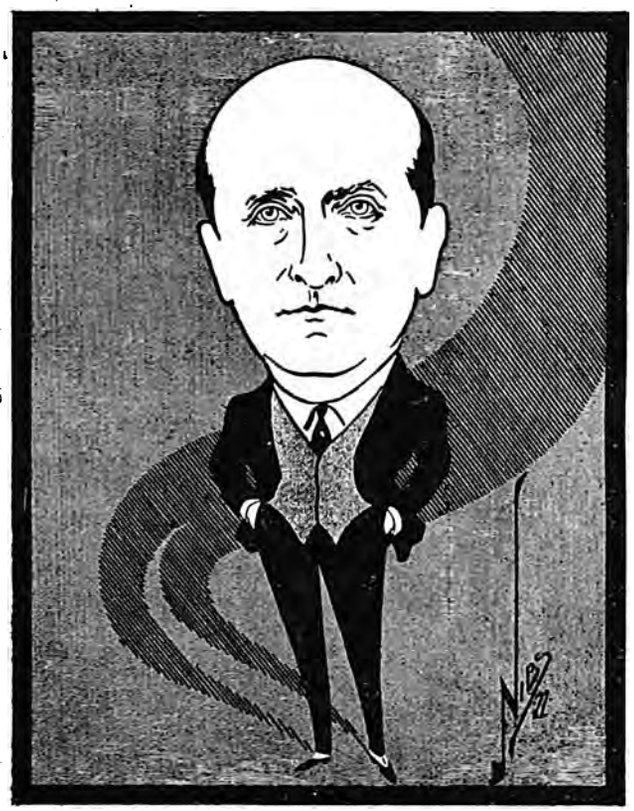
Digitized by Google

WALTURDAW'S NEW GREAT PROGRAM.

Colonel H. A. Browne Secures the Output of Preferred Pictures.

"SHADOWS" TO BE TRADE SHOWN IN JANUARY.

COLONEL H. A. BROWNE, chairman and managing director of the Walturdaw Company, who returned from America only last week, has, during the five weeks he has been away, certainly not let the grass grow under his feet. We are able to announce that, as a result of his visit, Colonel Browne has secured the output of Preferred Pictures, a brand of photoplay the first of which has made a tremendous sensation in New York.



COL. H. A. BROWNE.

Preferred Pictures, Incorporated, in New York, is under the direction of Mr. Al Lichtmann, one of the shrewdest directors of a motion picture company in that country, and in an interview we had with Colonel Browne we were extremely interested to hear of his latest captures.

"I have secured," said Colonel Browne, "the output of Preferred Pictures, which I am satisfied, after extensively viewing most of the productions that America has to offer, are far and away the best pictures for this market. I shall release twelve big pictures in 1923. The first picture that we shall put out is 'Shadows,' which is considered by the critics to be a second 'Miracle Man.' This photoplay features the celebrated screen actor, Lon Chaney, who gives a marvellous character study of a Chinaman. 'Shadows' is not spectacular but is a remarkably fine entertainment, and is considered by most people to be even greater than 'The Miracle Man.' Its length is seven reels and it will be shown to exhibitors early in January.

"Following 'Shadows' we shall show 'Thorns and Orange Blossoms,' the adaptation of the famous stage play, which is also an exceedingly fine picture and far above the ordinary program picture that we have seen for so many years. This will be followed by 'The Hero,' a screen adaptation of the most successful play of America, 'Poor Men's Wives' (a sequel to 'Rich Men's Wives'), 'The Girl Who Came Back,' 'Are You a Failure?' (an adaptation of the big play), and 'The Mansion of Aching Hearts.' These are the first seven Preferred Pictures which I am confident will appeal to the exhibitors in this country. I have selected this product because I know them to be pictures that British showmen are waiting for—that is, big pictures that will bring money into their box office.

"In addition to this output the Walturdaw Company will offer 'Only a Shop Girl,' which is a strong drama somewhat similar in style to the great success over here, 'Why Girls Leave Home.' Two other big pictures we shall offer are 'The Best of Friends' and 'The Curse of Drink,' both strong photoplays which will make an instant appeal to the general kinema-going public. Our program for 1923 will be as follows: Sixteen big pictures; twelve Quality Plays, two reels each in length; twelve 'Gems From British Authors,' made by the B. & C. Company (also two-reelers); and twelve one-reel sporting dramas made by the Master Film Co. This is all we shall market during the coming year, but they are all selected pictures, carefully chosen, so that the exhibitor can benefit from their screening. Our policy is no block booking until trade show, but the moment a film is trade shown it is open for immediate release.

"The first picture we shall put out—'Shadows'—will be trade shown somewhere around the middle of January, and it can be booked from that date onward. I am anxious," said Colonel Browne, "that exhibitors shall have from this company only really super productions, and I can confidently recommend the pictures that we shall be showing in the near future."

Questioned as to the state of trade in America, Colonel Browne informed us that it appeared to him to be exceedingly good, the kinema theatres doing exceptionally fine business, while there seemed to be an extremely good tone about generally. Colonel Browne, who is a good judge of a picture, saw most of the biggest productions whilst over there, and in picking as his product for the ensuing year the pictures he has outlined above exhibitors may rely that the utmost care and judgment has been taken so as to ensure real pay-box attractions.

E.W.F.

Digitized by Google

WHAT I SAW AND HEARD IN AMERICA.

British Producers Must Study U.S. Tastes on the Spot.

THE "UNKNOWN QUANTITY" NOT WANTED.

(By LT. COL. A. C. BROMHEAD, Joint Managing Director, Gaumont Co., Ltd.)

LT.-COL. A. C. BROMHEAD.

WHAT type of British film will find universal success in 1923, and, particularly, in the American market? To be able to give that information would be tantamount to walking about with a fortune in one's pocket and the sceptre of America's film kingdom in one's hand.

In entertainment the tastes of the public are notoriously and universally fickle, but at the present time the tastes of the American public are something worse than fickle—fractious would be a more appropriate description. Films become " winners " with the public for no very apparent reason; good films with seemingly certain elements of appeal often turn out " frosts " from the pay-box point of view. Why is it? Nobody knows—quite. The most significant aspect of the situation is that the American public shows signs of losing the picture habit. We have had the same experience here, but only in very minor degree compared to the States where, at one time, the picture habit almost took on the dimensions of a craze that looked as if it were going to become permanent. Over-exploitation of inferior pictures has probably had its effect in creating this state of affairs, but the most important factor is the quality of the entertainment provided.

American Market Analysed.

In general terms, what the American public wants is to see favourite players in really " top-notch " entertainment. Anything which falls below the standard to which the public has been educated is not wanted, and not even a " star " of the first magnitude can make a success of a mediocre entertainment. The fact is, progress in film entertainment has been so rapid that natural breathing spaces have been eliminated, and the producer has had no opportunity to rest on his laurels. America has been using up its resources in film entertainment with the prodigality that it has been using up its natural resources.

But why devote so much attention to American conditions? Because a share of the American market is essential to the progress of British film production. The best of our British efforts look almost pigmy beside the latest American productions. I cannot agree with those people who for years have been crying that British financiers must come to the aid of British production. Finance secured through such an appeal can only stultify progress. It is certain that we must spend more money on our pictures, and it is no less certain that the British producer cannot get a sufficient return from British theatres to make this generally possible. British finance has been stampeded by the spectacle of some film companies trying to run before they have learned to walk. The only sound basis of finance for British production can only be one built out of results. Show the financier a reasonable proposition and he will be ready to invest. British companies that have been able to do that, have generally been able to get the money they wanted. At the present moment the British producer must have a share of the American market to be able to present the financiers with a worth-while proposition, *but the producer has to secure that share of the market first.*

British Films Wanted—if they are good enough.

It seems to have become the habit to refer sarcastically in private to the statement that there is no American boycott of British pictures as diplomatic " eyewash." If this article accomplishes nothing else it will, at least, serve to kill that *canard*. There is no American boycott of British pictures that will stand the test of good entertainment value, and are technically up to the standard which the American public *now demands*. The test

Digitized by Google

WHAT I SAW AND HEARD IN AMERICA.—*continued.*

and standard demanded is precisely the same for American, British, French, Italian, German or Swedish pictures, and the only handicap which foreign pictures suffer is that they do not present players whom the American public knows. In view of the American preference for favourites, the handicap is severe. The fact that American distributors have exploited foreign-made films, in spite of this handicap, is evidence of their sporting spirit and readiness to "try out" anything with a reasonable chance of making money.

I found the American film renters broad-minded, keen business men, constantly on the look out for something new in film entertainment, and, therefore, particularly interested in any foreign film with a fair prospect of appealing to the American public.

British pictures are being taken seriously in the States.

I see that the American trade Press comments upon the frank discussion on British pictures which took place at a gathering of leading American film distributors, just previous to my return to England. My own part in the affair was to "listen in." These are some of the things I heard.

Gleanings of a "Listener-in."

British film producers will never succeed in America unless they study American tastes on the spot. It is hard enough, they said, for the American on the spot to anticipate the moods of the public, and the chances of a producer thousands of miles away hitting upon just the right thing at the right moment are about as great as that of the proverbial snowball in Hades.

Then, as to the quality of entertainment provided, they pointed out that though British scenery is attractive enough, the American public will not stand for five or six-reel scenic films any more than will our own public. The pretty, pretty love stories that we tell in many of our pictures, the American public looks upon as little better than children's stories. The character and temperament of Americans is entirely different from our own. A great number of them have a hustled and hectic existence, and, in consequence, the entertainment provided for them must move at the same pace. They want to see strong characters and stories dealing fearlessly with primary passions, emotions, and motives. This does not necessarily mean nothing but "sex stuff," but it makes essential a story of character.

Then, further, the treatment of the story is important. The American public will not stand for watering down of vital issues; it will not allow anything in the nature of a hiatus between one situation and the next; the tempo must be continuous and rather above normal, and the action must have what is termed "pep."

In addition, the presentation of the play must be of the very best, both in regard to staging and photography, and also in sub-titling. America will not yet accept that our staging and photography are on the same high level as their own, and we have to beat them rather than merely try to equal them. Regarding sub-titling, the American distributor is most emphatic. Our average captions, he maintains, are more damning to the picture than even the staging and photography, and, quite apart from their weakness, they must be made more comprehensive to American audiences.

Question of the Players.

Finally, there remains the fact that the American public insists upon seeing its favourite players: a material point which I verified for myself. There is nothing surprising about it, since the information applies equally well to this country, irrespective of the fact that many of the American favourites are equally popular over here.

One further point to summarise the position, and that is that the American public is no longer buying its film entertainment on chance—it has to have some guarantee of quality before putting down its dollars at the pay box. Hence the importance attached to the names of players, producers, and authors which have proved their ability to provide the entertainment required. A film which reaches the American public as an unknown quantity in entertainment is doomed before it starts—no matter how good it is, it will never collect a big enough audience to spread the news of its exceptional entertainment to a sufficient extent to ensure its ultimate success. My opinion is that those British pictures which most nearly conform to these requirements are the ones that stand the greatest chance of success—everywhere. So far as America is concerned they may be the only ones to find success at all.

Naturally, the Gaumont Co. will endeavour to make its own British productions conform as far as possible in every case where we are producing for the American market as well as our own. It has already been reported that we are contemplating an ambitious program of British pictures for 1923. It is not a thing to be rushed into without plenty of thought and circumspection. Unfortunately, there have been many British pictures produced under these conditions, and they have proved the worst enemies of British production, not only abroad, but also at home.

Gaumont Program for 1923.

Our program for 1923 has exclusively engaged my attention since my return from America, and the final details of it will not be definitely determined until the middle of January, when I hope to be able to make an announcement of importance. I am optimistic on the chances of British production in 1923. It is going to be a red-letter year for British pictures, both at home and abroad.

In the ultimate result, the man who will benefit most will be the British exhibitor. I have not the space here to put down in detail why this should be so, but it follows logically that when exhibitors can be assured of a good home-made product that can compete on favourable terms with the product of other countries he is bound to benefit in all directions. I sincerely hope that he will do so.

Digitized by Google

KINEMA AND THEATRE JOIN HANDS.

First Film of Prominent Theatrical Showman.

(Interview with Mr. C. B. COCHRAN.)

IT has not taken very long to confirm the general opinion of both the critics and the public at the first performance that Mr. C. B. Cochran's new venture, "Robin Hood," would be a splendid success. For a newcomer to the picture business Mr. Cochran has "made good" at the very first attempt. The views of this independent-minded showman on the present position of, and outlook for, the film industry are valuable therefore, at this moment, and it was with the object of eliciting some pronouncement on this, and on his own future plans as regards the pictures, that a representative of the FILM RENTER AND MOVING PICTURE NEWS called on him the other day at his office in Bond Street.

"No," said Mr. Cochran, "there is no doubt whatever that 'Robin Hood' has caught on. The public like it. It is a big success at the London Pavilion, and will, I believe, be so wherever it is shown. I am especially glad of this, of course, because it coincides with my first impressions of the film. I backed my judgment—not without considerable risk—and I am naturally gratified to see that the public are backing it also."

Asked whether the support accorded his initial venture in film showmanship would encourage him to continue in the business, Mr. Cochran acknowledged that he had an open mind on the subject.

"My policy," he said, "is not only to run my theatres to the best possible advantage financially, but to put on the best class of entertainments of their different kinds. If I were to find another 'Robin Hood' I should certainly like to be able to show it."

Being interested in all sorts of theatrical enterprise, Mr. Cochran has thought much about the growing rivalry of the kinema, but he is not of those who believe that the drama of the stage is destined to go under to the drama of the screen.

"I do not think the pictures will ever knock out the theatre," he remarked. "I can quite understand the popularity achieved by the film, but we can never dispense with the beauty of language; and that is what the film can never yield us. If the success of the screen play tended to diminish our desire to hear the beauties of, say, Shakespearean drama, I for one should deplore it. But such a thing is not likely to happen. We do not get much Shakespeare, but it would be a great loss if he were knocked out altogether. For, beside the attraction of his poetry, there is the unfailing appeal of his dramatic craftsmanship. Shakespeare is not a dull "highbrow," but a great master of stage effects which are as potent to-day as when they were first originated."

"If you ask me whether, in my opinion, the drama, as an institution, is threatened by the pictures, I should say that hardly more than from 8 to 10 per cent. of the population ever attended the theatre; that the pictures have, very largely, created their own audiences, and that, so far from this having detracted from the prestige of the theatre it has helped to foster a taste for dramatic entertainment among people in whom it never existed before. In this respect the films have positively helped the theatre, not hindered it."

Mr. Cochran is not greatly enamoured of what has come to be known as the "presentation" of pictures. "Surely, it is the show on the screen that the public pay their money to see," he said, "and not the side-shows. Good projection is all important, and good, appropriate music equally so. The comfort of your patrons is also a first consideration. But I do not think that people (in this country, at all events) are much impressed by 'prologues' and 'epilogues,' and all the paraphernalia of 'presentation.' My feeling is that the film is, or should be, able to stand on its own."

Mr. Cochran, who has been in the show business for 32 years, has graduated in every branch of theatrical work. He started in America as an actor, when 18 years of age—"not a brilliant actor, perhaps," he admits, "but still, an actor." Later, he became private secretary to Richard Mansfield, the American tragedian. Then he began to develop a strong aptitude for the business side of the stage, and eventually went into management. With the great majority of the public in England Mr. Cochran's name is associated, principally, with light musical entertainments (though it should be remembered that he was responsible for bringing over Reinhart's "Miracle" to the Olympia a dozen or so years ago). But his first theatrical enterprise was decidedly of a "highbrow" nature, being none other than the staging of Ibsen's "John Gabriel Borkman" in New York. Mr. Cochran, for all his commercial acumen and business ability, has ever had the desire to direct the public taste rather than to follow it slavishly. He frankly confesses that he has always been "stage-struck," "and it is, primarily," he says, "my love of the theatre which keeps me in the business. I have to make things pay, of course, but if I were simply and solely a 'business man' I should probably have made a lot more money. I like to indulge in my own inclinations sometimes with regard to the shows I elect to put on, and my method of selection of a play is not exclusively confined to estimating how much it will bring in at the box office."

Enthusiasm for whatever he undertakes is the impression which one carries away after a talk with Mr. Cochran. He is certainly enthusiastic about "Robin Hood," and if, and when, other worthy film subjects attract him one may be sure that they will get all the benefit of his unrivalled capacity for enthusiastic showmanship. With Mr. Cochran's entry into the picture scene the theatre and the kinema may, in a sense, be said to have joined hands. He has, beyond all question, presented us with one of the greatest (if not *the* greatest) productions of the past year, and the film world will look with extreme interest in the future on any pictures that may happen to catch Mr. Cochran's eye. He will not fail for lack of the spirit of thoroughness. For he has chosen as his New Year's slogan the battle-cry of Shakespeare's "Pericles":

> Like a bold champion I assume the lists,
> Nor ask advice from any other thought—
> But faithfulness and courage.

Digitized by Google

EXHIBITORS AND RENTERS MUST GET TOGETHER.

"Box Office the Final Arbiter of All."

(By E. E. LYONS, Joint Managing Director, Biocolour Pictures, Ltd.)

THE kinema, which has in a period of comparatively few years emerged from the converted shop to the well-appointed and well-equipped place of entertainment, outrivalling its competitors, has consequently demanded great and greater productions to attract audiences large enough to justify the investment of capital.

These productions have lately come with startling rapidity, and one big film after another has been, and is being, anncounced for exhibition, displacing, at least for the time being, the ordinary program, which up to now has sufficed to provide the prescribed entertainment. Griffith's great masterpiece, "Way Down East," was perhaps one of the first to show the way. Opening with a long run at the Empire Theatre, London, it has since made a tour through all the principal cities, and more recently has been shown at picture houses, with the extraordinary result that in some cases it has successfully stood not only one week but a two weeks' run in places where hitherto a twice weekly change was thought the only possible and safe policy.

"The Four Horsemen," still drawing big business at the Palace Theatre; "Orphans of the Storm," shortly to start its career; "Foolish Wives," playing to capacity business wherever shown; "The Bohemian Girl," "A Bill of Divorcement," "The Glorious Adventure," three British subjects having done and still doing big business; all and each of them upsetting every principle of showmanship as hitherto understood by the average British exhibitor.

The policy is right, the public demands new entertainment—too long have we been feeding it with machine-made productions, the same stories dressed up with new titles and new settings, great stars trading upon their reputations to put over poor stories and poor productions. But care must be exercised, for I see already the process beginning on the part of the renters to charge bigger and bigger prices for their films, which will in its turn make them impossible to show profitably.

Trade at the Parting of the Ways.

The trade is perhaps at the parting of the ways. The exhibitor and renter fully realise the necessity of the new policy as the only salvation of the industry, but they must also realise that the pay-box is the final arbiter of us all. The renter must have his fair and profitable share, but the exhibitor must also have a sufficient margin to show him a profit, otherwise he cannot go on, and the last stage will be worse than the first.

I believe that the outcome of the new policy must be some sort of sharing basis, which, after providing for the ordinary working expenses of the house, should deal with whatever is left in some agreed and equitable proportion as between the renter and exhibitor. I realise my fellow-exhibitors will not support me in this, anyhow for the time being, but I am always thinking ahead. They will at least admit that it is oft-times very difficult to gauge the actual value for a particular theatre of a big film, therefore it is only fair if the renter thinks his film has the great drawing capacity which alone should justify him in asking sometimes unheard of prices he should take his chance with the theatre showing it on what comes in at the pay-box.

It is useless their telling us that they know what we can take. They should take warning from the fact that prophets have usually met violent deaths or time has led to their own undoing. Renters and exhibitors have got to get together. They have got to get the newspapers to advertise their wares, and as partners they have got to share the profits or the losses; but whatever they do they must start on an equitable basis with all cards on the table, with one object and one object only, *i.e.*, a profit for both sides. And if a clean policy based on the lines I have outlined can be established, producers can turn their minds with safety to providing big and good films, and exhibitors should be assured of a fair return on their invested capital.

The Financial Aspect.

This will, to my mind, have a repercussion on finance, which now, scared of the industry, will possibly again look upon it more kindly, and the friends, powerful friends, we now seem to have lost may come back and find us more mellowed, the trade free from its mean and petty jealousies and suspicions, and in possession of a business soundly conducted, earning more or less assured profits, and able to grip big things with a more widened vision than we have done in the past.

The Future of the Industry.

I have, in my own modest way, endeavoured to uplift the industry to a bigger and higher plane. I believe in its future the stress of the times from which we are emerging may force some of us out. I hope not, but at least I can, with others, say I have built well if not wisely, I have been ambitious if not cautious. The times have been strenuous, we are still walking the shaky bridge, but we are nearing the side of safety with the new era and prosperity in sight, provided always there is mutual confidence and forbearance.

There is one vital factor to it all. The trade must be freed from the present onerous war tax. It must pay its fair share towards the revenues, but the Government must realise that to any longer remain a silent partner drawing its weekly toll irrespective of profit or loss is commercially unsound, and is slowly undermining a new and growing industry, and is a flagrant contradiction of British fair play.

Again I ask my friends in the industry to get together—not this time to form any new association—we have had sufficient of that—but to define in nation-wide policy to advertise the film, to talk the film, so that the peoples of the largest towns and meanest hamlets may look forward to its coming with interest and expectancy. Therein lies prosperity.

Digitized by Google

DRAGONS IN THE PATH OF THE EXHIBITOR.

A Little Talk to the Pre-Releasers.

THE TAX, COMPETITION, "PRESENTATION" AND SUNDAY OPENING.

(By L. BLATTNER, Director of Entertainments, Gaiety Picture House, Manchester.)

L. BLATTNER.

YOU have asked for my views on the present state of the trade as it appears to me, and, while this is a somewhat delicate subject to deal with, I will endeavour to state as briefly as I can a few of the difficulties as I see them.

First, exhibitors have been far too fond of advertising their troubles in the past. If the trade had concentrated on the question of getting more people into the kinemas instead of placarding their houses with posters shouting that the Government were driving us into insolvency, everyone would have been better off. That reminds me of an incident some ten or eleven weeks ago. I was at a dinner in the country when a prominent Member of Parliament, who had been greatly interested in the tax question, said to me: "We were once blackmailed by the Germans, and we beat them, surely we can beat picture-house proprietors." I thought there was a lot in what he said, especially as I was assured that more gentlemanly methods by the trade would surely have met with a certain amount of success.

A Suicidal Policy.

Turning to the technical working of the picture house, I think that the existing system of independent kinemas, all at the sweet mercy of the renters, all outbidding each other, is suicidal. Prices of films have jumped entirely out of proportion to exhibitors' takings, and instances can be mentioned where renters have been asking more for the hire of a film than the house can take. For my part, I can instance a case where a renter demanded £200 for his film, and eventually walked out of my office with a contract for £30.

If there had been more unity instead of jealousy amongst exhibitors, if a more fraternal feeling could have been established, if instead of working against each other, we could have worked hand in hand, how different all might have been——

But, no, if a house seems to be doing big business, someone else comes along to build a kinema in the immediate neighbourhood, sometimes twice the capacity, sometimes even more, and such a policy at a time when most of the existing houses throughout the country find it difficult to carry on, at a time when the number of patrons is decreasing instead of increasing, is altogether wrong, a fact which brings me to another very serious menace confronting the exhibitors to-day.

A Word to the Producers and Renters.

May I address myself for a moment to those firms who are pre-releasing super films whilst they have tied up exhibitors with pictures for many months to come?

Gentlemen,—If a man has booked from you a six or twelve months' output, you cannot (unless you are prepared for the rebound) take your new pre-leases to the opposition, you cannot make new pictures so that they may kill the house that has already booked your old ones. It may be that circumstances over which you yourself have no control force you into pre-releasing a number of new subjects, but don't forget that your old customers are the pillars of your institution, and in these abnormal times the worst thing to do is to overburden such pillars. You must compromise on a basis reasonable to both parties, scrap some of your old pictures, and issue your pre-releases in their place. If you don't, you will break a number of your regular supporters, whilst your new customers will only remain occasional ones.

(Continued overleaf.)

Digitized by Google

SCHEMERS WHO DAMAGE THE INDUSTRY.

Film Production will Not Become Stable till "Promotion" Methods are Eliminated

Says HARRY M. WARNER, of Warner Bros.

"THE motion-picture industry will become stable and rise to its greatest heights only when the element of promotion is eliminated," writes Harry M. Warner, of Warner Brothers. To substantiate his contention, Mr. Warner points out that the rapid growth of the Warner Brothers' organisation is conclusive proof of what can be done by an enterprising concern without the use of promotion.

"Motion-picture promotion," contends Mr. Warner, "has done more to retard the progress of this wonderful industry of ours than any other evil that has come to the limelight within recent memory.

"Most of them are a snare and a delusion. One schemer does more harm to the entire industry than can be overcome in a year by those whose souls are wrapped up in its future welfare and security. And this injury is felt at the box offices of theatre-owners throughout the country, for every person that is hoodwinked spreads the gospel, and it needs very little imagination to conjure the ultimate effect on the industry.

"In direct contrast to these ruinous methods, we are producing all our pictures without the aid of promotion schemes. Our productions made this season, namely, 'Rags to Riches,' 'Heroes of the Street,' 'Brass,' 'Little Church Around the Corner,' 'The Beautiful and Damned,' and 'Main Street,' and the eighteen super-productions for next season, will be produced without promotion.

"These pictures are the outcome of very carefully-laid plans, and they include the investment of an unusually large sum of money. This fact proves conclusively that the Warner Brothers are doing something that others apparently cannot do. The reason for this state of affairs is simple.

"Our firm consists of four brothers—myself, Abe, Sam, and Jack. We want to live and let live, and in adhering to this policy we are able to put our hearts into our work and turn out pictures that are a credit to this industry. Moreover, we are not anxious to get all the money we possibly can, but, rather, we are anxious to use that money in furthering the interest of that which is closest our hearts—the motion picture.

"There is still current the idea that the motion-picture industry is in its infancy. Where the 'infant' side of the issue was given birth I do not know, but I do know that we are a mammoth industry—rated the fourth largest in the world. Certainly, this rating does not signify 'infancy.' It means that we are growing so rapidly that within a very short space of time we shall climb to heights undreamed of by those who belittle the tremendous possibilities of the motion picture. But we will achieve our wildest dreams only when we eliminate the promoters, the schemers, those who prey on the unknowing, the widows, the orphans who really help to make the industry what it is to-day.

"There is no set formula for the making of box-office attractions. The world has always wanted entertainment, and it will continue to want it. If producers will turn out pictures containing the essentials that make for an evening's good entertainment, they needn't worry about the possible direction in which the pendulum of public opinion may next be expected to swing. Entertainment is what the public wants, they will want it first, last, and all the time. No definite kind of picture is ever wanted at any particular time by the public, because the public does not know what it wants until it sees the offering."

The future production plans of Warner Brothers will include eighteen pictures adapted from popular stage plays and widely-read and discussed novels.

DRAGONS IN THE PATH OF THE EXHIBITOR—*Continued.*

"Presentation."

I want to show, also, that far too little is made of what is known as "Presentation." It may mean the setting of special music and effects, it may mean a combination of prologue and epilogue—or it may mean all these things combined. It needs imagination and temperament, and the man who goes out to present his picture must not be afraid of the critics. The public is wonderfully tolerant. They want entertainment—amusement—interest. They demand novelties. I wonder if the exhibitor ever thinks of buying a copy of the novel of the film of which he is screening a few weeks hence? I wonder if he ever takes the trouble to find out who is selling the book in his vicinity: I wonder if he knows that there are a large number of shopkeepers always ready to tie-up with an exhibitor on any film. All this is exploitation, and exploitation is presentation. I think that most exhibitors are rather nervous about adverse criticism and prefer to remain in the old rut, forgetting that whatever newspaper critics may say is always an advertisement for the house. There is only one critic, and that is the box-office.

I think serious efforts should be made to have Sunday opening throughout the country. If this could be achieved, nothing else would matter for the moment. Sunday opening will be the salvation of the trade, certainly as far as the provinces are concerned.

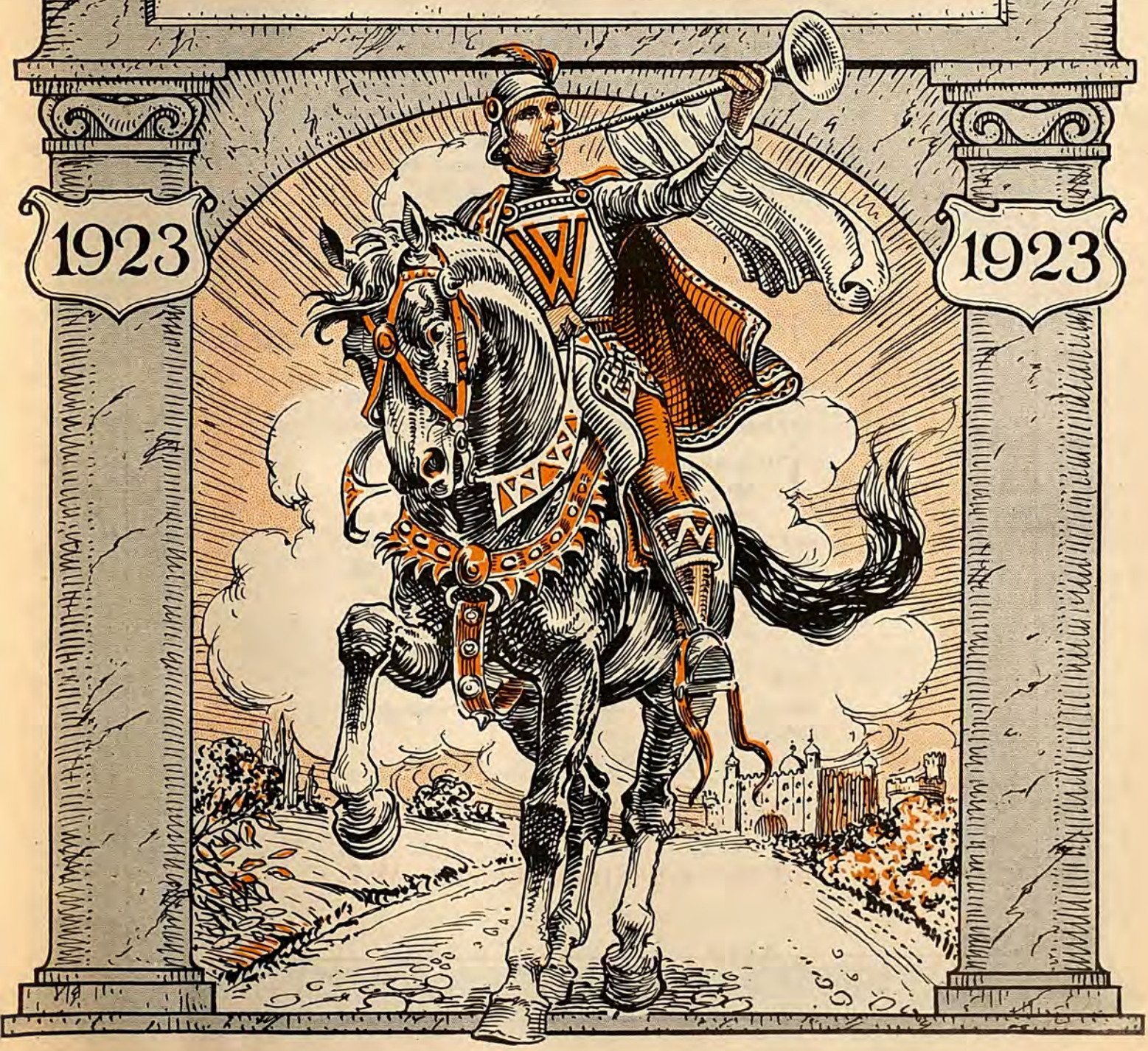
Digitized by Google

THE WALTURDAW Co LTD

OUR POLICY

Brand New Pictures for Immediate Release

See Next Page for Details of
THE WALTURDAW 1923 PROGRAMME



Digitized by Google

THE WALTURDAW Co., Ltd.,

OUR POLICY

THE Programme of The Walturdaw Co., Ltd., for 1923 will comprise 16 Feature Productions (12 of which will be "Preferred Pictures," the finest films now on the American market), 12 Quality Plays (British), and 12 "Gems of Literature" (British).

THE WALTURDAW CO., LTD., have explored every possible avenue which may lead the Exhibitor to success, and they have come to the definite conclusion that the Exhibitor must have the opportunity to screen BRAND NEW pictures.

ONE of the determining factors in the success of a picture may be described as the "psychology of the moment."

THIS means that the Exhibitor must screen BRAND NEW productions. To enable him to do this The Walturdaw Co., Ltd., have decided to offer all their Features for immediate release. No bookings will be accepted prior to the Trade Shows.

TO enable the Company to carry out this policy they have deliberately sacrificed a considerable number of pictures that had been contracted and paid for, as these pictures, by the time they had reached the public, would have been from one to two years' old.

THE WALTURDAW CO., LTD., believe that in offering fewer but better pictures, and giving the Exhibitor the opportunity of presenting BRAND NEW productions—each film a Super—they are serving in the best interests of the Cinematograph Industry.

THE WALTURDAW Co., Ltd.,

46 Gerrard Street, London, W.1.

Digitized by Google

Preferred Pictures

FOR IMMEDIATE RELEASE

IT has been left to the enterprise of the Walturdaw Co., Ltd., to offer to the British exhibitor the finest pictures now on the American market. The first three productions, "Rich Men's Wives," "Shadows," and "Thorns and Orange Blossoms" have received unanimous praise from the American critics.

"Shadows," featuring Lon Chaney, is considered by the Press to be one of the really big masterpieces of the year, whilst those in the course of production are expected to reach the same high standard.

"Preferred Pictures" have behind them Al Lichtman, the organising genius and late manager of Famous Players Inc. Produced and directed by the best brains in the business, "Preferred Pictures" will bring to the British exhibitor new hope, new business, and prosperity in this New Year.

"SHADOWS"

Adapted from WILBUR DANIEL STEELE'S famous prize story, "Ching, Ching, Chinaman."

Portrayed by

LON CHANEY HARRISON FORD
MARGUERITE DE LA MOTTE
WALTER LONG JOHN SAINPOLIS
BUDDY MESSENGER PRISCILLA BONNER
FRANCES RAYMOND

"THORNS & ORANGE BLOSSOMS"

An adaptation of the famous stage play based on BERTHA M. CLAY'S celebrated novel.

Portrayed by

ESTELLE TAYLOR KENNETH HARLAN
EDITH ROBERTS ARTHUR HULL
EVELYN SELBIE JOHN COSSAR

COMING SHORTLY

"THE HERO"

The greatest American play of 1921; an even greater screen triumph.

Written by GILBERT EMERY.

Portrayed by

GASTON GLASS BARBARA LA MARR
JOHN SAINPOLIS DAVID BUTLER
DORIS PAWN ETHEL SHANNON
MARTHA MATTOX FRANKIE LEE

"THE GIRL WHO CAME BACK"

By CHAS. E. BLANEY & SAMUEL RUSKIN GOLDING.

This is one of the most thrilling plays of recent years—a drama that has heart interest and thrills sufficient for half-a-dozen pictures.

"POOR MEN'S WIVES."

By FRANK DAZEY & AGNES CHRISTINE JOHNSTON.

The authors of "Rich Men's Wives" have written a companion play showing the other side of America's social structure.

"ARE YOU A FAILURE?"

Written by LARRY EVANS, author of "Winner Take All," "Till I Come Back To You," "Once To Every Man."

A Great Drama laid in the big timber lands

Portrayed by

LLOYD HUGHES MADGE BELLAMY
TOM SANTSCHI HAL COOLEY
and others

THE WALTURDAW Co LTD

Digitized by Google

PREFERRED PICTURES

Cast of Characters

LON CHANEY	In a Chinese Character, does the finest work in his career.
HARRISON FORD	One of the most popular leading men in motion pictures, appears in a powerful role as a young minister.
MARGUERITE DE LA MOTTE	Heroine of "The Three Musketeers," and a girl of wondrous beauty and talent, has the finest opportunity of her career as the young wife.
JOHN SAINPOLIS	Incomparable artiste, and celebrated for his work in "The Four Horsemen," gives one of his best characterisations as Nate Snow.
WALTER LONG	Who added to a notable record as The Bandit Chief in "Blood and Sand," is here a wolf of the sea.

Digitized by Google

ITS A PREFERRED PICTURE

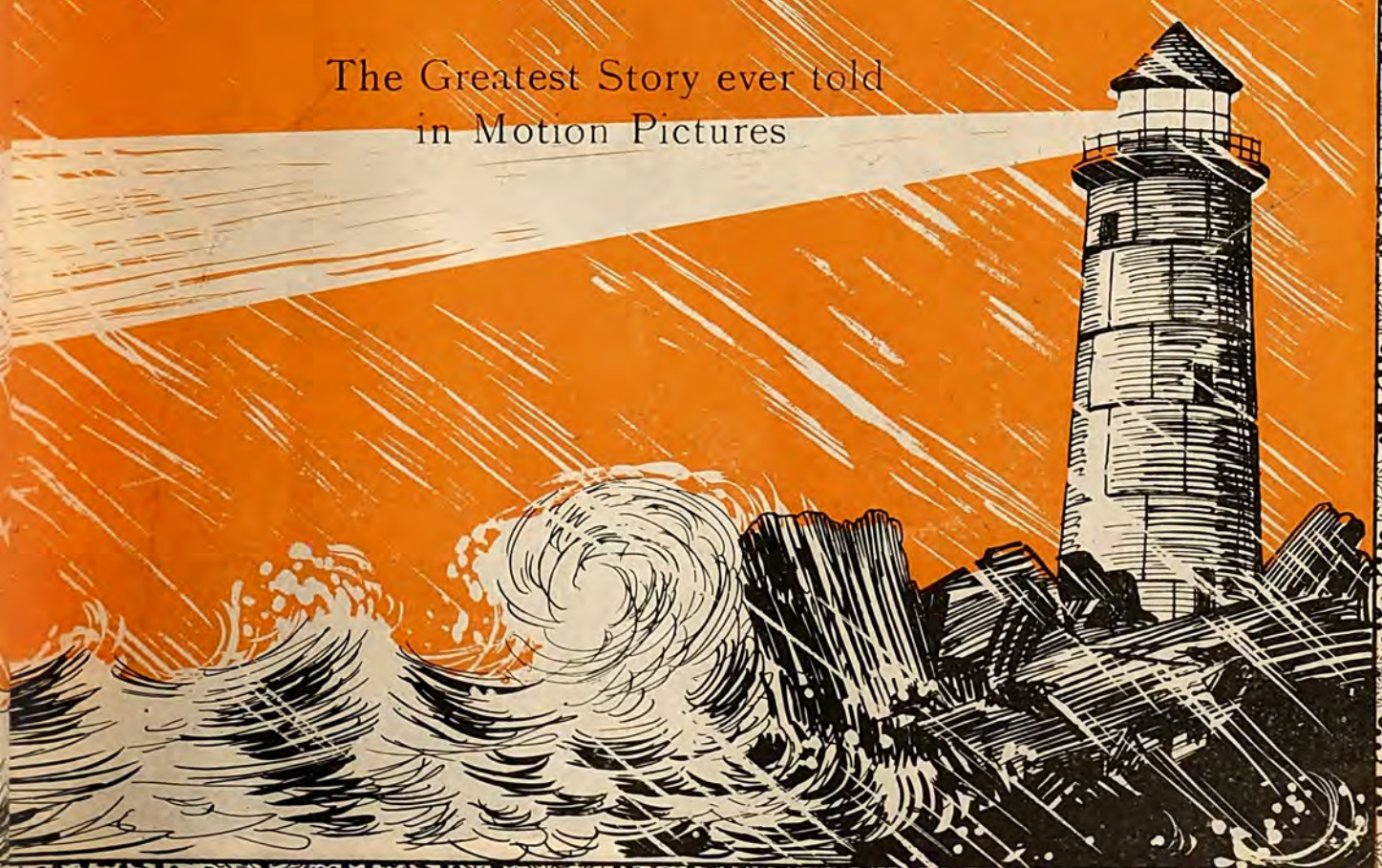
SHADOWS

By WILBUR DANIEL STEELE

featuring

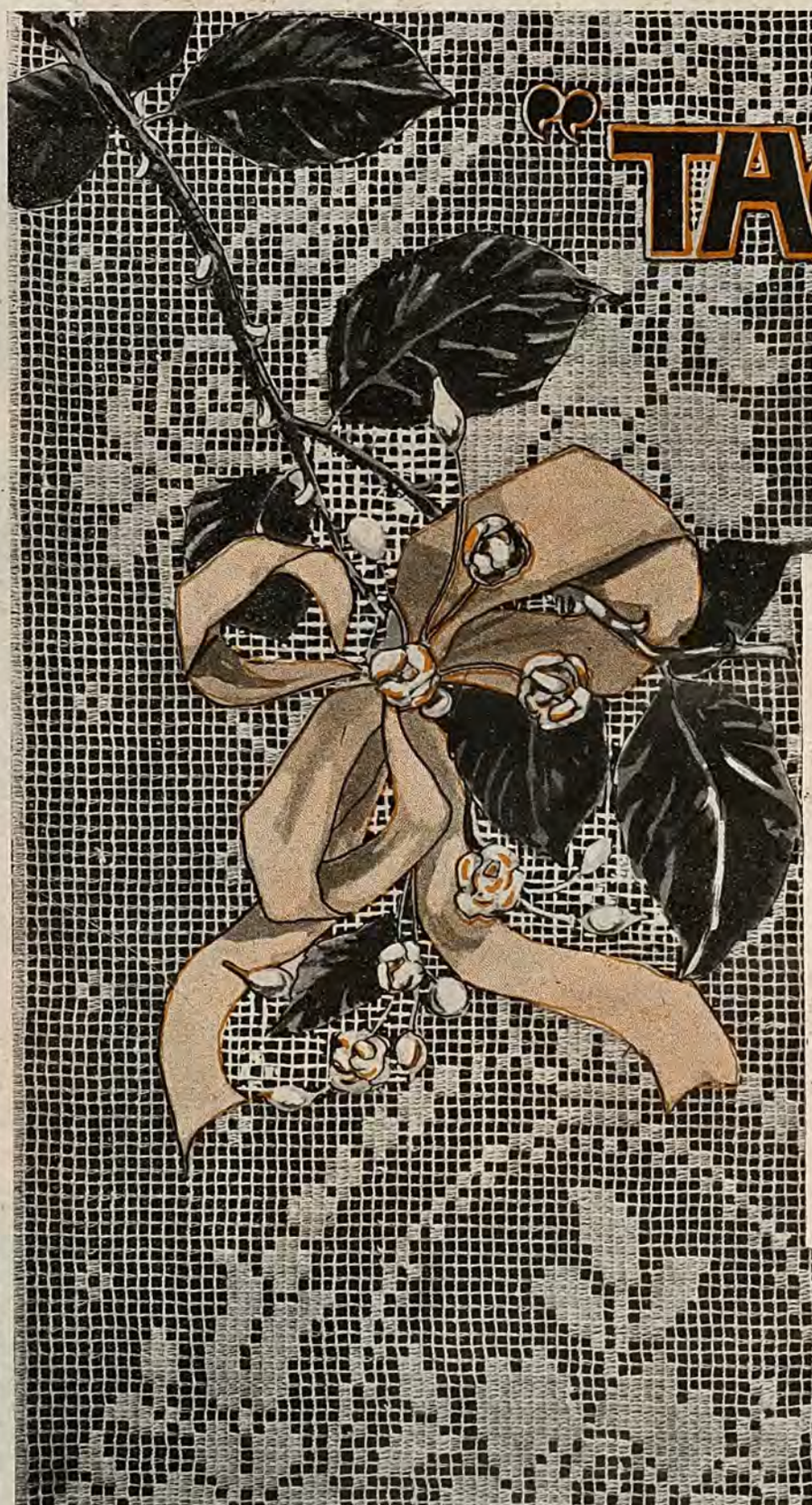
LON CHANEY

The Greatest Story ever told
in Motion Pictures



Digitized by Google

IT'S A PREFERRED PICTURE



"THORNS"

BEAUTIFUL EDITH ROBERTS

In an Enthralling Romance of Passion and Unrequited Love.

Controlled Exclusively by:

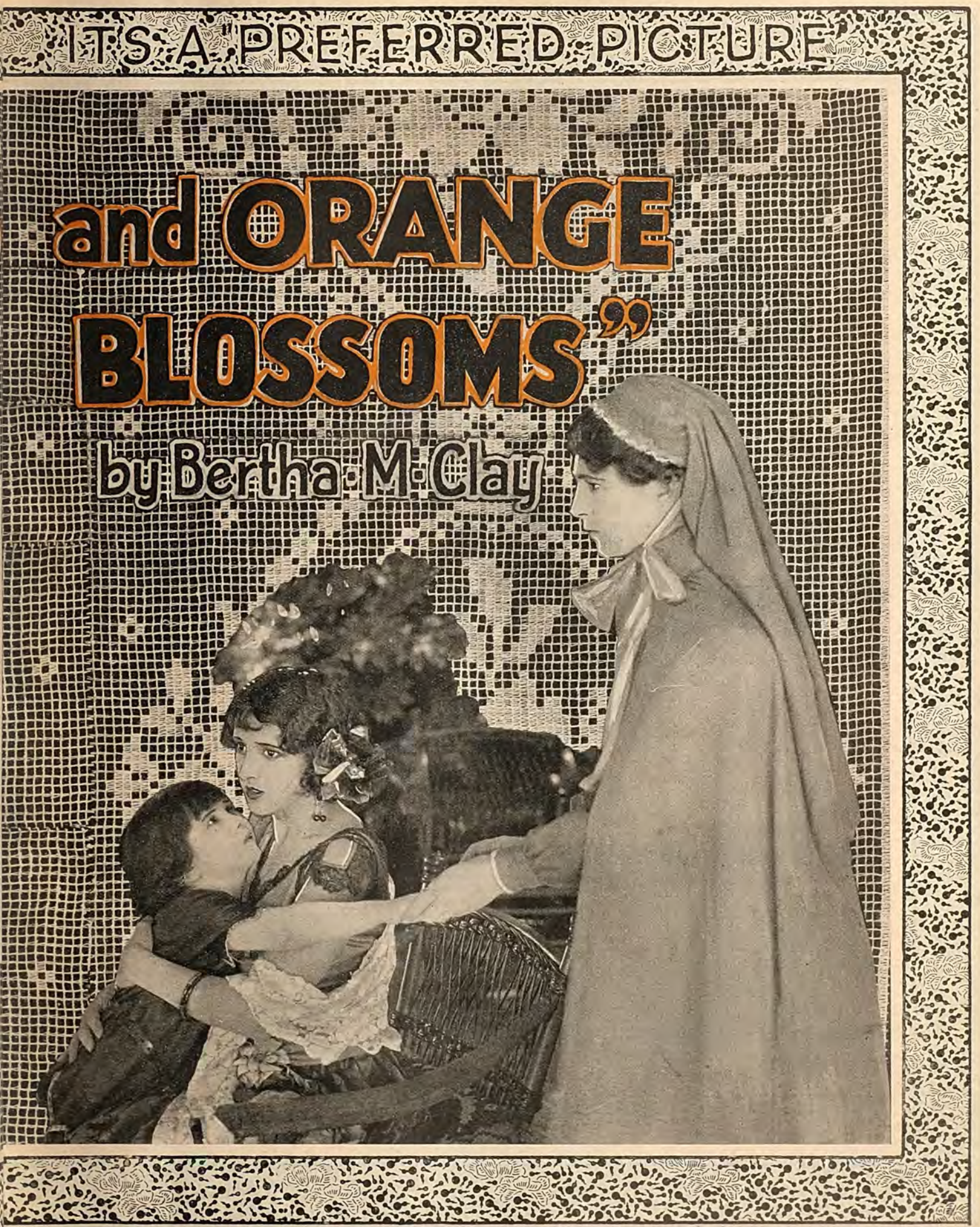
THE WALTURDAW Co. Ltd.

46 Gerrard Street, London, W. 1.

BRANCHES:

Birmingham Leeds, Cardiff, Newcastle, Manchester, Liverpool, Scotland.

Digitized by Google



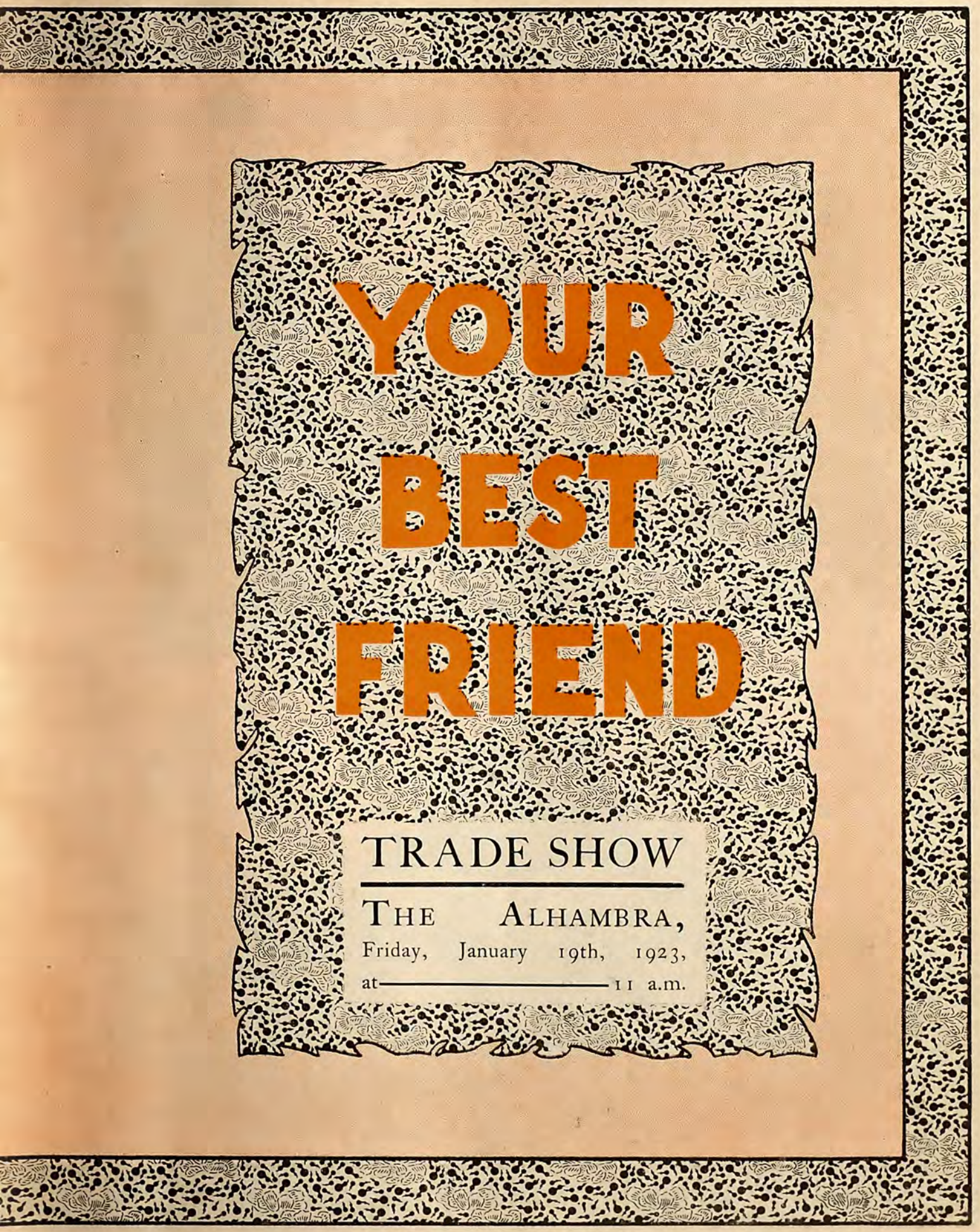
Digitized by Google

THE ART OF VERA GORDON

Vera Gordon, the famous emotional Actress who is recognised as the "greatest mother of the Screen," has achieved a tremendous success in this Super Production.

The mother love appeal is irresistible. The wonderful acting of Vera Gordon is so human and convincing that the tears she brings to one's eyes are immediately banished by brilliant flashes of restrained humour. She has no equal in the role of "Mother."

Digitized by Google



Digitized by Google

Digitized by Google

VERA GORDON in YOUR BEST FRIEND

Extravagance and selfishness
Precipitates a family crisis

The Triumph of Mother love

Exclusively Controlled in the U.K. by THE VALTURDAW CO LTD

Digitized by Google

"GEMS of LITERATURE"

A "B & C" SERIES OF TWO REEL LITERARY CLASSICS.

THIS series will form an attractive pot-pourri of the better known works selected from the pens of Dickens and Shakespeare, and of the Classics which have become universally famous.

THE SERIES WILL BE SELECTED FROM THE FOLLOWING SUBJECTS:

SKETCHES BY BOZ. By Charles Dickens.

1. A Matrimonial Adventure. Comedy. (A passage in the Life of Mr. Watkins Tottle).
2. The Boarding House. Comedy. Chapter II.
3. The Great Winglebury Duel. Comedy.
3a. The Convict's Return.

COMEDIES OF WILLIAM SHAKESPEARE.

4. Falstaff, The Tavern Knight. (The Merry Wives of Windsor).
5. Malvolio, The Amorous Steward. (Twelfth Night).
6. Petruchio, The Wife Tamer. (The Taming of the Shrew).

SUBJECTS UNIVERSALLY KNOWN.

7. Box and Cox. The Evergreen Farce.
8. The Mistletoe Bough. The Evergreen Poem Tragedy.
9. The Curfew Shall Not Ring To-night. The Evergreen Poem Drama.

THE JOYOUS COMEDIES OF MOLIERE.

10. The Healthy Invalid. (Le Malade Imaginaire).
11. The Would-be Gentleman. (Le Bourgeois Gentilhomme).
12. Don Juan. (Le Festin de Pierre).

CONTROLLED EXCLUSIVELY IN THE UNITED KINGDOM BY:

THE WALTURDAW CO. LTD.

46 Gerrard Street, London, W. 1.

Digitized by Google

"QUALITY PLAYS"

THE Excellence of these popular British Playlets has placed them in the front rank of British Production.

The thought and care which is lavished on them has evinced loud praise from the critics.

The Progress of "Quality Plays" in 1923 is bound to be a milestone in British Production.

GEORGE A. COOPER
(Producer).

1922.

FIRST SERIES.

Rel. Date	Title	Length
Nov. 6,	*The White Rat*	*1,458 ft.*
20,	*A Question of Principle*	*2,000 ft.*
Dec. 4,	*Fallen Leaves*	*1,380 ft.*
18,	*The Thief*	*1,355 ft.*

1923.

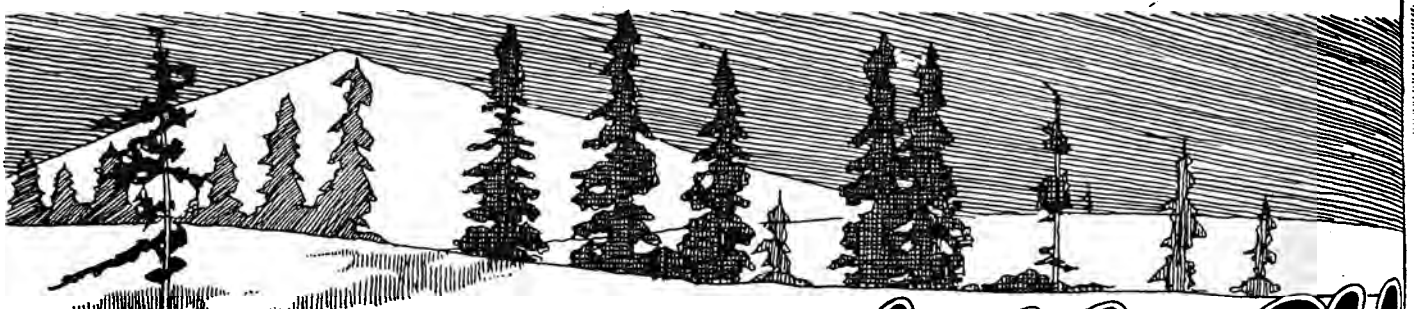
SECOND SERIES.

Rel. Dat	Title	Length
Jan. 1,	*Geraldine's First Year*	*2,000 ft.*
15,	*The Big Strong Man*	*2,000 ft.*
29,	*The Letters*	*1,000 ft.*
Feb. 12,	*The Cunninghams Economise*	*2,000 ft.*
26,	*Poetic Licence*	*1,000 ft.*
Mar. 12,	*Keeping Man Interested*	*2,000 ft.*
26,	*Pearl upon Pearl*	*1,000 ft.*
Apl. 9,	*Her Dancing Partner*	*1,000 ft.*

The Little Plays with the Big Stories

THE WALTURDAW CO LTD
46. Gerrard St London. W.1.

Digitized by Google



Your trail to su in

Blaze the Trail with—

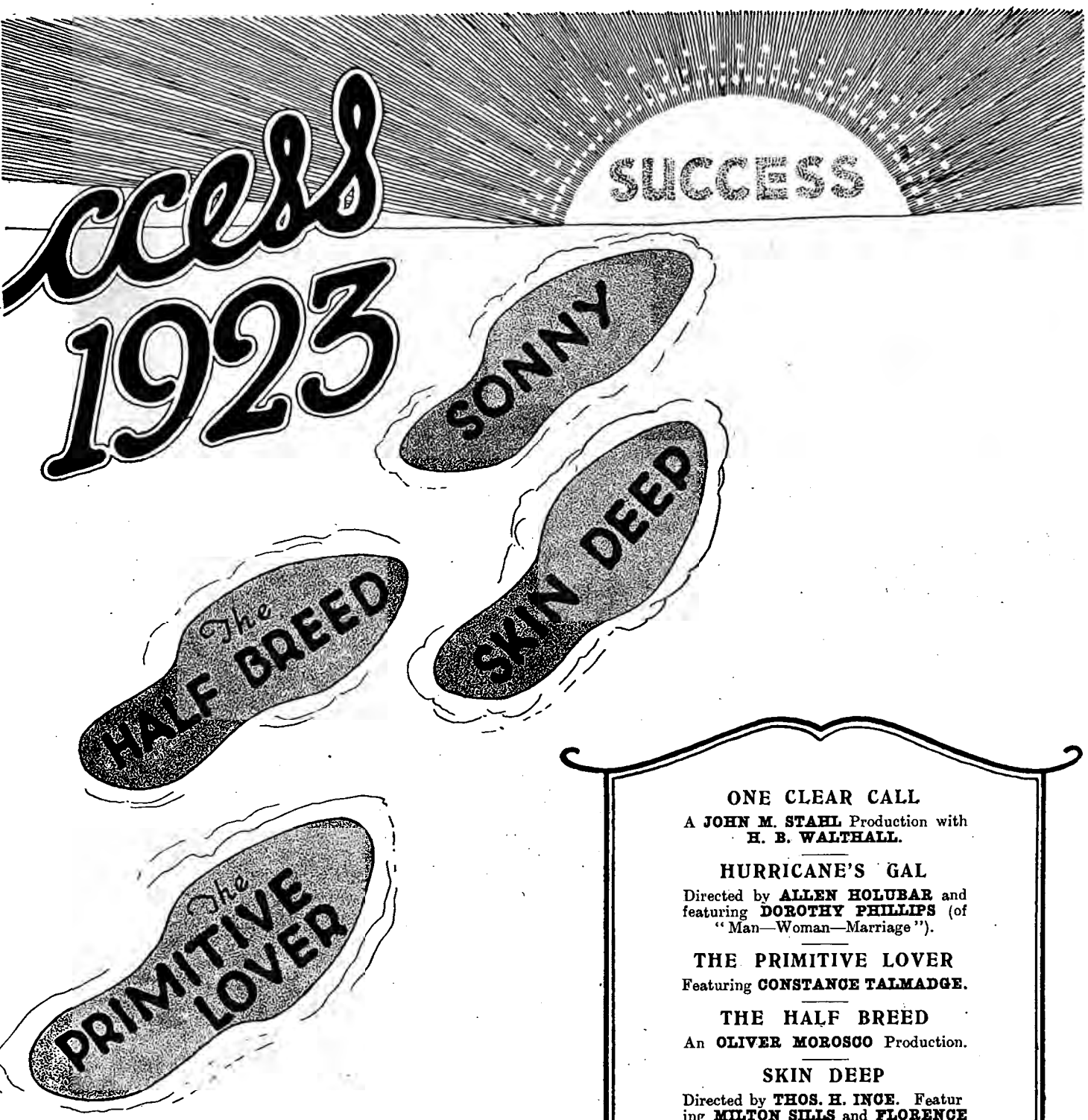
FIRST NATIONAL ATTRACTIONS ::

ASSOCIATED FIRST NATIONAL

HURRICANE'S GAL

ONE CLEAR CALL

Digitized by Google



ONE CLEAR CALL

A **JOHN M. STAHL** Production with **H. B. WALTHALL.**

HURRICANE'S GAL

Directed by **ALLEN HOLUBAR** and featuring **DOROTHY PHILLIPS** (of "Man—Woman—Marriage").

THE PRIMITIVE LOVER

Featuring **CONSTANCE TALMADGE.**

THE HALF BREED

An **OLIVER MOROSCO** Production.

SKIN DEEP

Directed by **THOS. H. INCE.** Featuring **MILTON SILLS** and **FLORENCE VIDOR.**

SONNY

with **RICHARD BARTHELMESS.**

ASSOCIATED FIRST NATIONAL PICTURES, Ltd.,
37/39, Oxford St., W.1.

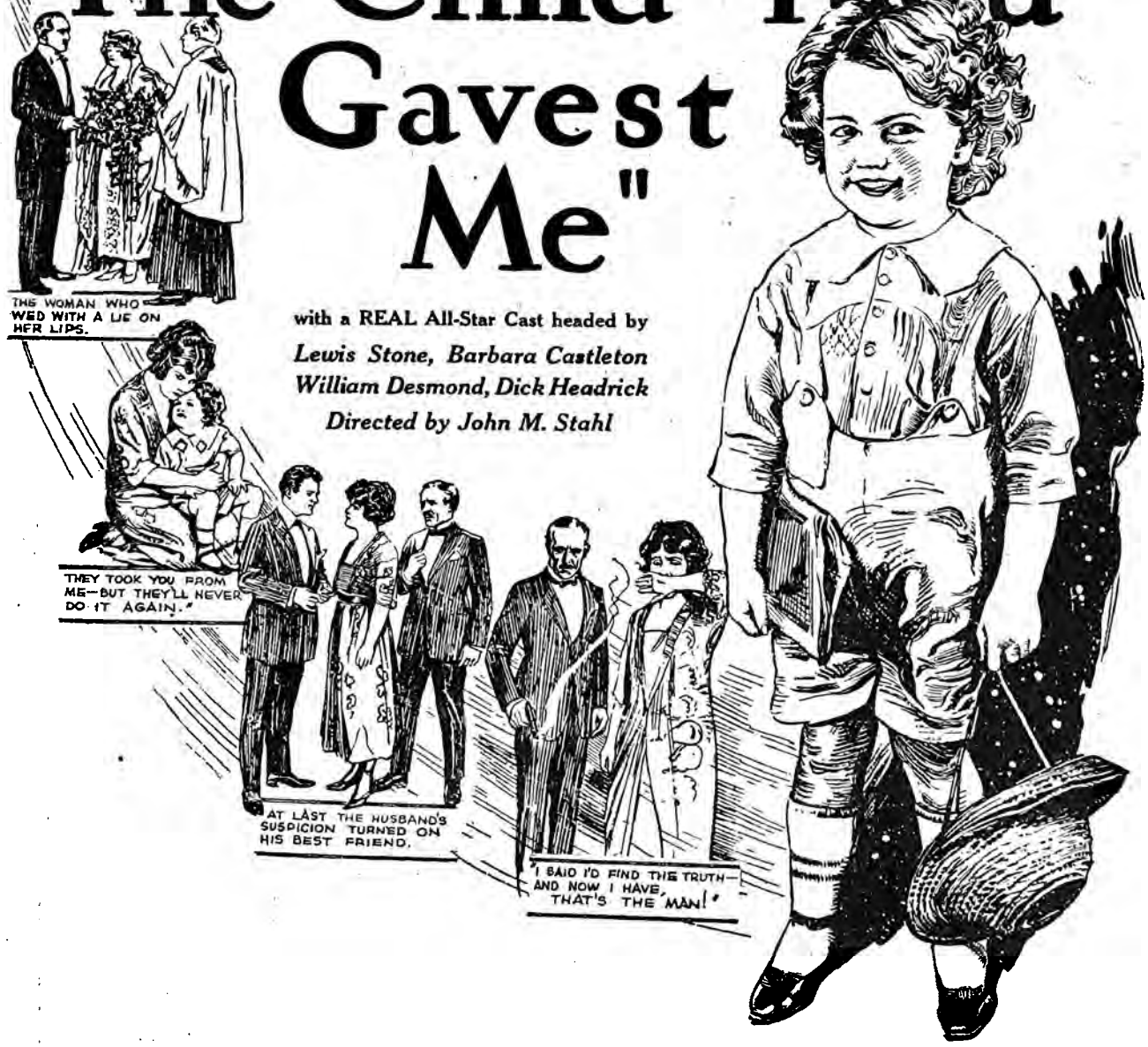
Digitized by Google

MOSS' EMPIRES, LTD.

PRESENT THE

JOHN M. STAHL PRODUCTION

"The Child Thou Gavest Me"



with a REAL All-Star Cast headed by

Lewis Stone, Barbara Castleton
William Desmond, Dick Headrick
Directed by John M. Stahl

Just a child who brought sadness and gladness into three hearts.
Just a mother who brought love and a secret into marriage.
Just a friend who loved them both in his own way.
Just a husband, seeking revenge and finding retribution.

AS BIG AS IT'S AMAZING.

Digitized by Google

BRITISH FILMS IN 1923
A YEAR OF GREAT PROMISE

The Advance of British Films

A Great British Capture

Granger's Program for 1923

Stoll Policy and Program for 1923

The Evils of Over-Exploitation

Seven Welsh, Pearson Releases

Rose Film Co.'s Offering for 1923

A Banner Year for British Films

B. & C. Policy for 1923

The Great British Successes of To-Morrow

New Blood and Fresh Ideas

British National Film League.

Ideal's Going To Be Busier

Atlas Biocraft Picture

Wanted, a Business Vigilance Committee

Digitized by Google

THE ADVANCE OF BRITISH FILMS.

Amazing Progress in 1922, and Still Brighter Signs for this Year.—Big Productions that have Sold in all Parts of the World.

THE year just ended can truly be said to have been a record year for British films. Not only have we had from the home studios great productions that have been shown on the screens of our own kinemas, but what is even more important is that British films have triumphantly attained just as great a success in the foreign markets of the world. Recognising that if British productions are to be a complete financial success, manufacturers have made their pictures with an international appeal, and the result has been that not only America, but every other country in the world has screened many of our pictures, and spirited competition has taken place for the rights for European and other countries.

The year 1922 has been chiefly remarkable for a class of British picture that has not only been able to stand up on its own, but in many cases has been fit to compare with the world's best, and when we say that, we mean the very biggest productions that have reached us from the American studios. Pictures such as " A Bill of Divorcement," " Flames of Passion," " Rob Roy," " A Prince of Lovers," " The Bohemian Girl," " Dick Turpin," " Squibs," and " A Glorious Adventure " to mention but a few, have set a new standard, and have shown the world that in this country we can produce photoplays which in production, technique, lighting, and acting are equal to the products of any other country, whether it be France, America, or Germany.

During the past year there have been welcome signs that recognised producing houses, such as Gaumont, Ideal, Stoll, Graham Wilcox, Samuelson, Welsh, Pearson, and Hepworth have gripped the situation, and are determined not to let the grass grow under their feet. The year 1922 has been one of the best years that British film production has known, for it has introduced to the screens of this country pictures lavishly produced and upon which has been spent not only money, but time, and the greatest possible care to ensure that the entertainment value should be there. Britain has every reason to be proud of her achievements in the film industry during the past year. It has been said that we cannot produce historical films, and the lie was given to this statement by the care and detail that was given to " A Prince of Lovers " made by Gaumont's. One of the finest plays in town made an even greater film under the careful tutelage of the Ideal Film Company, viz., " A Bill of Divorcement."

Big Money for the Exhibitor.

Stoll's magnificent picture of " Dick Turpin's Ride to York " is one of the greatest entertainments on the screen. " Flames of Passion," with an international star, Miss Mae Marsh, has gone over tremendously. Here we had a Company who had the courage and enterprise to book a great star from America to play lead. " The Bohemian Girl," with its all-star cast of some of our leading actors and actresses, has made an enormous success wherever it has been shown. " The Glorious Adventure," the first Prizma-colour picture, has cleaned up in every district. Welsh, Pearson, with their extraordinarily faithful pictures of everyday life, have scored immensely with " Squibs."

Look wherever you will, British pictures have made an enormous appeal to the public and, furthermore, have made big money for the exhibitor. During the past year every British picture that has been made has been of the cleanest possible description, hence one of the reasons for its unvarying success. Never have there been brighter hopes for the future than the present affords. In 1923 we shall see many wonderful productions, upon which thousands of pounds will be lavished. A glance at the programs of the various producing companies for this year makes splendid reading.

Ambitious Programs.

That go-ahead concern, the Graham Wilcox Company, undoubtedly have secured what will be the greatest money-maker of all time, viz., " Chu Chin Chow." In addition, they have an equally great production scheduled for release, viz., " Paddy, the next best thing." Two productions such as these make one feel very convinced that there is a bright future for this particular company.

Stoll's program for this year is equally encouraging. " The Prodigal Son," upon which when completed will have been expended nearly £40,000, will be one of the clean-ups of 1923. In addition, they have such pictures as " The Wandering Jew," with Matheson Lang; " The Sign of Four," the great Sherlock Holmes story, and " Guy Fawkes." Stoll's are not likely to lag behind in the race for supremacy.

The Ideal program is just as ambitious. They are releasing in 1923 " Harbour Lights," the big Tom Terriss production, which has just been finished, whilst Denison Clift, their talented producer, will have ready " This Freedom." Ideal's other pictures include " Mary, Queen of Scots," " Out to Win," " Old Bill," and " The Scarlet Pimpernel "—a great program.

Hepworth's program embraces such pictures as " The Pipes of Pan," " The World of Wonderful Reality," a sequel to Temple Thurston's " City of Beautiful Nonsense," " Mist in the Valley," and " Lily of the Valley."

Granger Davidson studios are occupied in making pictures, the titles of which cannot at this moment be announced. Butcher's will have a big series for release. Quality Plays are working at full speed. Rose Film Company will be releasing " The Virgin Queen," the big Stuart Blackton production, part of which is in colour and which is fairly certain to make a big appeal.

Gaumont's will make during this year big films that will make an ambitious bid for the world's markets, whilst Samuelson's big release will be a film version of the famous play, " A Royal Divorce."

Could the outlook be brighter? Never in the history of this trade have there been greater signs of prosperity in the British film industry than to-day. The signs are that British producers are recognising that to succeed in the world's markets they must produce pictures that are on an equality with the best from every other country. Exhibitors are clamouring for big pictures. They would probably show a big British picture with keener delight than any other production. The advance of British pictures has been the greatest thing during 1922. In 1923 it is likely to be still greater.

Digitized by Google

A GREAT BRITISH CAPTURE.

Graham Wilcox Company Secures World's Rights of "Chu Chin Chow."

LAVISH PRODUCTION TO BE STARTED IMMEDIATELY.—THE WONDERFUL ENTERPRISE OF A YOUNG CONCERN.

HERBERT S. WILCOX.

ONE of the outstanding features of 1922 in British film production has been the extraordinary success of a young and ambitious film producing company, which, in a few short months, has achieved history. It is, in fact, but a very short time ago that the whole of this trade was startled by the news that a British producing company, of which comparatively little had been heard, were bringing one of the greatest stars in America, Miss Mae Marsh, over to this country to play lead in a production upon which the entire exhibiting and British producing industry were staggered to learn no less than £40,000 had been expended.

A Romance of the Industry.

The history of the Graham Wilcox Company is one of the romances of the British film industry. The directing heads, Herbert and Charles Wilcox, are both young men with a vision, courage, and foresight which has placed them definitely in the forefront of the industry to-day.

Herbert Wilcox is one of those personalities that impresses you with the absolute conviction that he knows what he is talking about. He is an incurable optimist, and probably has more courage than any other man in the film industry to-day. Nothing is too much for Mr. Herbert Wilcox to tackle. He is a glutton for work, and is never for a single moment idle. Recognising that the only possible manner to make successful pictures is to make photoplays that will be equally successful in other markets, most notably America, this ambitious and far-sighted enthusiast proceeded to take a big step, and one that required a real amount of courage. He engaged Mae Marsh at a big figure to star in "Flames of Passion," and, as all the world knows, his efforts have been crowned with remarkable success.

Travelling With Own Goods.

Equally far-sighted, and a perfect foil to his brother, is Mr. Charles Wilcox, whose business acumen is a byword in the industry. Unlike Mr. Herbert, who devotes himself to the production side of the company, Mr. Charles Wilcox is the genius who is responsible for the sales end of the business, and the phenomenal business that he has been responsible for in booking his company's productions throughout the entire kingdom speaks volumes for his business abilities. On the 13th of this month Mr. Wilcox is travelling to America, thence to Australia and New Zealand, to market his company's productions in those markets, and a finer ambassador could not possibly leave this country.

Past and Future Enterprises.

The Graham Wilcox Company first burst into the limelight when they gave us "The Wonderful Story," a picture which was hailed by every critic as being the perfect photoplay. J. Graham Cutts, the producer who, together with the Wilcox brothers, is one of the factors in this extremely go-ahead concern, had never made a picture before, but in this one production he leapt into fame. Following "The Wonderful Story," as we know, this concern produced "Flames of Passion" with a cast that has rarely been equalled in British film production. Immediately afterwards the next bombshell that was dropped in the British film trade was the news that in the face of keen competition Herbert Wilcox had secured the rights for "Paddy, the Next Best Thing," in which Mae Marsh was again starred. This picture, which is for release early this year, will be found to be one of our greatest productions. Nothing has been spared in the cost to make it a success, and with such a talented artiste as Miss Marsh playing Paddy,

CHARLES WILCOX.

(*Continued on next page.*)

Digitized by Google

GRANGER'S EXCLUSIVES IN 1923.

A. G. GRANGER.

GRANGER'S policy for the New Year will be to place on the market films with a big international appeal, irrespective of origin, always providing that they are artistic and 100 per cent. attractions. These offerings will be quite apart from the productions to be issued under the auspices of the British National Film League. The first to be offered to exhibitors will be the film version of C. N. and A. M. Williamson's exciting novel of love, mystery and adventure entitled "The Lion's Mouse." This Granger-Binger production, produced by Oscar Apfel, the famous producer of "Ten Nights in a Bar Room," has a wonderfully strong cast of English and American stars. The featured players are Wyndham Standing (of "Earthbound" and "Smilin' Through" fame), and Mary Odette (who is exceedingly popular on both stage and screen in this country). The two principal artistes in the supporting cast are Marguerite Marsh (sister of Mae Marsh), and Rex Davies (the British film athlete).

Now in course of production is the Granger-Binger film, "The Hypocrites," which has been adapted for the screen by Eliot Stannard from Henry Arthur Jones's famous play, which broke all records in England and America. This dramatic play, abounding in tense situations, should prove one of the biggest winners of 1923. Wyndham Standing is the star, and the supporting cast is one of the strongest ever assembled. It includes Mary Odette, Harold French, Lillian Douglas, Sydney Paxton, Bertie White, and Gertrude Sterroll. This super production is being directed by the famous American producer, Charles Giblin.

These quaint and delightful humorous short features, "Æsop's Fables," will continue to delight picture-goers during 1923. The capture of these subjects by Granger's last year was a great coup. They have been a wonderful success wherever shown, and, in many cases, have received more applause than any other film in the program. As regards purely British productions the Granger-Davidson films will continue to be released on the British National Program during 1923. Some good stories are being considered, and, when made and screened, Granger's anticipate a reception for them equal to that accorded to their best 1922 productions.

(*Continued from previous page.*)

one can imagine the wonderful proposition it will be to any showman. The play ran for three years at the Savoy, and is well known not only in this country, but all over the world.

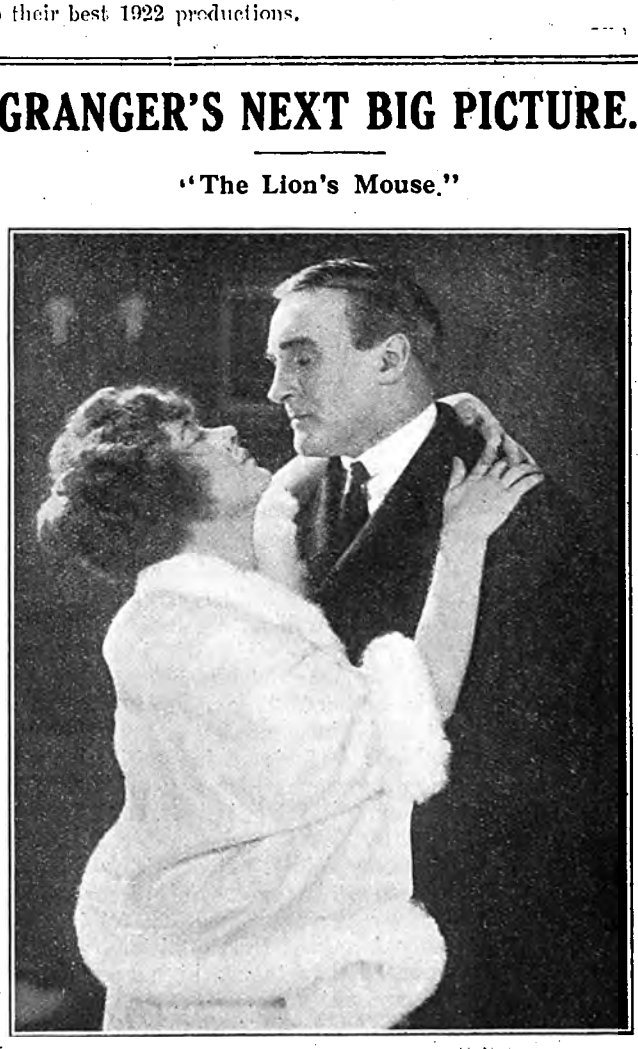
Capping Their Triumphs.

Now comes the news that the Graham Wilcox Company have capped any of their former triumphs by securing the world's rights for what is undoubtedly the greatest play ever produced in the world, viz., "Chu Chin Chow." For five years this play ran at His Majesty's Theatre, easily smashing all records, whilst it has been played in almost every country in the civilised globe. "Chu Chin Chow" is quite easily the most unique production that has ever been played on the legitimate stage. Theatre-goers have seen it not once, but hundreds of times, whilst enough has been written in the newspapers to cover miles of space. It will easily be seen that in securing the film rights of such a production the Graham Wilcox Company have made screen history. Work is to be commenced very shortly on its production, upon which, we understand, the utmost care will be taken, and it will probably be found that most of the scenes will be taken in the Orient. It is expected to be ready for showing in September next.

The future for the Graham Wilcox Company in 1923 is particularly rosy, for with such productions as "Flames of Passion," "Paddy, the Next Best Thing," and "Chu Chin Chow" to offer clients, there is certain to be tremendous business awaiting them. The British film industry owes a debt of gratitude to the directing heads of this concern, who have, by their business acumen, succeeded in showing to the world that Britain can produce pictures fit to compare with the world's best, and the whole trade will wish them a cordial success in the terrific task they have undertaken in the coming year.

GRANGER'S NEXT BIG PICTURE.

"The Lion's Mouse."



WYNDHAM STANDING AND MARGUERITE MARSH IN "THE LION'S MOUSE."

Digitized by Google

A SUPREME BRITISH ATTRACTION.

Scenes from "PADDY, THE NEXT BEST THING," featuring Mae Marsh. A Graham Wilcox Production.

Digitized by Google

THE STOLL POLICY AND THE STOLL PROGRAM FOR 1923.

Supers and Series—An Exceptional Output.

JEFFREY BERNERD.

THE Stoll program for 1923 is a big program of big pictures. Practically, it may be said to consist entirely of supers and series. Jeffrey Bernerd, the managing director of the Stoll Film Co., Ltd., and co-managing director of Stoll Picture Productions, Ltd., was among the first to recognise the incontestable fact that to all intents and purposes the so-called "program" picture has had its day and ceased to attract, and that is why he has introduced a new policy for the new year.

In spite of all the depression which has been experienced in the industry, and in spite of all the falling-off of receipts in the kinemas of the country, however, he maintains that the art of the moving picture has advanced tremendously during the past twelve months. The super-production has invaded the legitimate theatre, and, consequently, has challenged comparison with the art of the spoken drama. Special presentation has become more or less the order of the day, and although the present deplorable industrial conditions are doubtless partly responsible for the lack of patronage from which the ordinary exhibitor has been suffering so badly, there can be no question that the advance of the moving picture is a very great and very important factor.

Taking the Long View.

Ever since Mr. Bernerd entered the industry he has taken the long view, and almost always—with uncanny prescience—he has been right. He sees in this new development the thing that everyone else *ought* to see—the advance of the moving picture. It is coming into its own: it is taking its rightful place as a form of dramatic art: and it never could have done this while it remained in a groove—while it proceeded tamely along lines which were good enough five or six years ago, but which to-day mean nothing but hard lines for the exhibitor. If it is suffering from anything, it is suffering from growing pains. It has ceased to be a novelty—it is becoming a real and recognised art.

What the Public Wants.

The Stoll Film Co., Ltd., is out to supply the exhibitor with exactly what the public wants, and during 1923 the output of the company will consist of some half-dozen *real* super-productions, two or three series of 15 two-reelers of exceptional merit, and a certain amount of shorter stuff, in the shape of interest pictures, such as the Suzanne Lenglen tennis film, which achieved such a profitable popularity last autumn.

On January 15, the first picture to be produced in accordance with the new Stoll policy is to be released. This is "Dick Turpin's Ride to York," with that idol of the stage and screen, Matheson Lang, in the rôle of the immortal highwayman. The FILM RENTER greeted this production, when it was trade shown, with the praise it deserved. It is a great showman's proposition, and is bound to attract the young and old of both sexes; it is the sort of picture the exhibitor needs in these difficult days to fill his house; and it is safe to say that the experience of exhibitors who have booked this super will provide a complete justification of the new Stoll policy and of Jeffrey Bernerd's judgment of what the public wants. It must not be forgotten, moreover, that with the release of this film, exhibitors will enjoy the special benefit of the Stoll Film Company's advertisement on the front page of the *Daily Mail*.

"The Prodigal Son."

Very early in the New Year there will be a special presentation, either at a London theatre or at a leading West End cinema theatre, of the firm's super-production of "The Prodigal Son," adapted and produced by A. E. Coleby from the famous novel by Sir Hall Caine. This picture has been over six months in the making, and considerably over £30,000 has been spent upon its production; but Mr. Bernerd has no desire to make a fuss about either the money "The Prodigal Son" has cost or the time its fashioning has occupied. The scenario drew unstinted praise from Sir Hall Caine, and Mr. Bernerd is content to await the judgment of the critics and the crowd upon the merits of the picture. It was produced in Iceland, in London, in the South of France and in Italy; and while it features two famous male artistes like Stewart Rome and Henry Victor, it also features two female artistes whose names are not at present widely known, but whose names, it is believed, will become widely known directly the picture is exhibited in public.

Booking Terms.

Stoll's are not booking this picture till exhibitors have seen it and judged it on its merits. And then, as has already been mentioned in these pages, they will be prepared to book it on terms to each individual kinema, or to sell the entire rights in it for a specified town or district for a period of years, thus enabling an exhibitor to show it for as long as he likes at any theatre or theatres in his district, and at any date that suits his convenience. It is to be given a West End presentation in the first instance, but only to help the exhibitor, *not* to hurt him. There is nothing succeeds in the provinces like a London success, and with a splendid send-off the exhibitor may be sure of packed houses when he presents the picture in his own way in his own town.

With the existing tendency to present pictures at London theatres for immediate profit on the part of the

Digitized by Google

STOLL'S FINE SCREEN VERSION OF "THE PRODIGAL SON."

Hall Caine's famous story filmed in Iceland and at home. Some wonderful scenes and pleasing results.

Digitized by Google

STOLL POLICY AND PROGRAM.—*Continued.*

renters, Mr. Jeffrey Bernerd has little sympathy. He is out to help the exhibitor, and it is only because he believes that a West End presentation *for a limited period* really does help the exhibitor that he proposes to go to the trouble and expense of having one.

Sax Rohmer Stories.

When " The Prodigal Son " is finished, so far as A. E. Coleby is concerned, that versatile producer will turn his attention to the production of a series of 15 two-reelers, which may be said to be assured of success in advance. These are to be adaptations of the most gripping and thrilling stories Sax Rohmer has written around that sinister character of his, " Fu Manchu."

Mr. Rohmer, it will be recalled, was the author of " The Yellow Claw," which Stoll's produced as a six-reel picture some two years ago, and " Fu Manchu " is the character that made its creator famous as a novelist. In serial form the " Fu Manchu " stories appeared in " The Story-Teller," and their success was so great that Mr. Rohmer had to write two further series, which appeared serially in "The New Magazine" in this country, and simultaneously in one of the big American magazines. Mr. Rohmer's stories are widely read in Great Britain, but he enjoys an even greater vogue in the States, so that this series should be sure of a welcome in the American market. Mr. Rohmer to-day sells the world rights of his fiction in America at record figures, and the British rights are acquired from that country.

Sherlock Holmes Again.

While we are dealing with film series (as opposed to mere serials), it should be mentioned that prominent upon the Stoll program for 1923 is a third series of 15 two-reelers dealing with that most famous of all detectives, Sherlock Holmes. Stoll's have already produced 30 two-reel pictures of Holmes's " Adventures," and a five-reeler adapted from Sir Arthur Conan Doyle's full-length story, " The Hound of the Baskervilles," which latter, by the by, netted 30,000 dollars in one week at a New York kinema theatre. The American Press has been unanimous in its praise of all the Stoll pictures dealing with Sherlock Holmes, and this new series is to be produced by George Ridgwell, who produced the second series. These 15 two-reelers are to be put out under the general title of " The Last Adventures of Sherlock Holmes," and are to be released in weekly episodes from Monday, April 9 onwards.

Meanwhile Maurice Elvey, who produced " The Hound of the Baskervilles " and the first series of "Adventures of Sherlock Holmes," is busy on a super-film version of one of the first and most exciting exploits of this deductive sleuth, " The Sign of Four." This production will be completed early in the New Year, and in accordance with the new Stoll policy, no release date has been fixed for it. The picture will be exhibited in public and booked on its merits. Eille Norwood, who has become world-famous as the living embodiment of Holmes and the most convincing detective ever seen on the screen, will, of course, resume his wonderful personation in " The Sign of Four " and in " The Last Adventures of Sherlock Holmes."

The Genius of Maurice Elvey.

Although " The Sign of Four " is a detective drama, and, consequently, does not afford quite the same opportunities that a great human drama affords, he is converting this picture into a sort of epic of crime, and Mr. Bernerd is convinced that it will be hailed as one of the greatest pictures of its class ever put on the screen.

After Mr. Elvey has finished it, he will turn his attention to two other pictures in turn, which will provide him with every opportunity of displaying his genius to the—nth degree. These are " The Wandering Jew," a super-film version of E. Temple Thurston's remarkable play, and " Guy Fawkes," a pictorial reproduction of W. Harrison Ainsworth's novel.

The Draw of Matheson Lang.

Matheson Lang will play the title rôle in " The Wandering Jew," and the art of that famous artiste of stage and screen needs no verbal embellishment here. Matheson Lang to-day has probably the biggest following any actor has ever enjoyed, because he is as popular on the screen as he is in the theatre. He very happily combines the highest ability in each medium, and his name upon a poster is an absolute guarantee of a busy box-office.

With " The Wandering Jew " as a stage play, Mr. Lang scored both an artistic and a financial success. The play ran for a very long period at the New Theatre, and its theme appealed immensely to the multitude. In the screen version scenes and effects will be secured which were altogether beyond the scope of the stage, and much of the action which was played " off " in the drama of the footlights will be visually presented on the screen. This super-production will call for journeys to several countries and for the outlay of vast sums of money. The journeys will be undertaken, the money will be spent, and Jeffrey Bernerd's hope, ambition and intention is to make this compelling drama an absolute triumph of screen-craft. In the hands of Maurice Elvey as producer and Matheson Lang as leading man, the possibilities of the picture must be patent to all.

A Topical Novelty for Next 5th of November.

The release date of " Guy Fawkes " *has* been fixed. It was a happy inspiration on the part of Mr. Bernerd to make a super-film play of the character who has become a national institution, and it was an equally happy inspiration on his part to look up the calendar, discover that the 5th of next November happens to fall on a Monday, and to arrange that the release of the " Guy Fawkes " film should take place on Guy Fawkes Day.

The Story of " Guy Fawkes."

But there is infinitely more in the story of " Guy Fawkes " then either the general public or the average exhibitor seems to realise. We burn the effigy of Guy Fawkes; we celebrate the day on which his plot failed and he was arrested, as a day on which to frighten babies in their bassinettes with hideous masks, and as a day on which to delight the youngsters of less tender years with displays of fireworks. We remember the 5th of November without remembering much of what it stands for.

" Quality, Not Quantity."

Such, then, is the Stoll program for 1923—a few really big pictures augmented by a few really fine series. But the program is not necessarily complete. Mr. Bernerd's motto is " Quality, not quantity!" but it is, nevertheless, quite on the cards that several other equally important productions will be added to those enumerated in this article. But whether this should prove the case or not, there can be no doubt that Stoll's will make kinematographic history in the ensuing twelve months. They believe that supers and series are the order of the day—and they are out to execute that order!

Digitized by Google

WELSH, PEARSON & CO., LTD.

present

Betty Balfour

IN

Nell Gwyn

"The Duchess of Drury Lane"

Scenario by Alicia Ramsay.

To be directed by GEORGE PEARSON

FOR RELEASE IN OCTOBER 1923

THROUGH JURY'S IMPERIAL PICTURES LTD

Digitized by Google

WELSH, PEARSON'S

EARLY 1923 RELEASES

FEB. 19

"MORD EM' LY" by Pett Ridge.

Featuring "BETTY BALFOUR"

Produced by GEORGE PEARSON

Scenario: ELIOT STANNARD.

MARCH 26

"A SAILOR TRAMP." by Bart Kennedy.

"VICTOR MACLAGLEN AND HUGH E WRIGHT"

Produced by F. MARTIN THORNTON

Scenario: ELIOT STANNARD.

APRIL 30

"WEE MACGREEGORS' SWEETHEART" by J.J. Bell and George Pearson.

Featuring "BETTY BALFOUR"

Produced by GEORGE PEARSON

BOOK THEM THROUGH JURY'S

Digitized by Google

Story by Eliot Stannard

PRODUCED UNDER THE SOLE DIRECTION OF
F. MARTIN THORNTON

TRADE SCREENING at the NEW GALLERY KINEMA

on

THURSDAY JAN. 11, 1923

TO BE RELEASED——————AUGUST 1923

BOOK IT THROUGH JURY'S

Digitized by Google

WELSH, PEARSON & CO. LTD.

announce

TWO GREAT PICTURES *featuring* BETTY BALFOUR
To be directed by GEORGE PEARSON.

"TIP-TOES"

by

George Pearson.

FOR RELEASE
in
SEPTEMBER 1923

"SQUIBS M.P."

BETTY BALFOUR *will be supported by* FRED GROVES, HUGH E. WRIGHT *and all —the old favourites.—*

FOR RELEASE
in
NOVEMBER 1923

BOOK THEM THROUGH JURY'S.

Digitized by Google

A BIG SHERLOCK HOLMES PICTURE.

Scenes and characters from "THE SIGN OF FOUR," filmed by Stolls. (1) "Who's There?" Dr. Watson (Arthur Cullin) and Mary. (2) The Statement of the Case. (3) Isobel Elsom as Mary. (4) Eille Norwood as Sherlock Holmes. (5) Humberston Wright as Dr. Sholto. (6) "You have lied to me." Fred Raynham as Abdulla Khan. (7) "You know where the treasure is."

Digitized by Google

EVILS OF OVER-EXPLOITATION.

What Gaumonts are Doing to Lessen the Danger.

TWENTY-FIFTH ANNIVERSARY OF FAMOUS FIRM.

(By R. C. BROMHEAD, Joint Managing Director of the Gaumont Co., Ltd.)

R. C. Bromhead.

THE chief obstacle in the way of a bright and prosperous 1923 is the stabilisation of release date. The present chaotic conditions cannot continue without involving not only renters and producers, but more particularly exhibitors, in grave losses. Some exhibitors are shelving as many as three features to make room for super-productions, arbitrarily released to suit individual interests. At the present moment the exhibitor has to contend with immediate releases, pre-releases, six months' releases, releases of the same film at various dates and releases a year or more ahead.

Evils of Frantic Exploitation.

The direct consequence of this paradoxical position is that exhibitors are either over-booking or not booking at all. In the meanwhile theatres are going into bankruptcy, and renters are thereby obliged to stand losses on business deals already effected, in addition to being faced with a situation in which they cannot transact further business. Over-exploitation of good program pictures is one of the outward and visible signs of the desperate efforts to do business. Big exploitation of very big pictures is a good thing for the business generally, but frantic exploitation of program pictures will do more than discount the effect of the big pictures, it will absolutely menace the future of the whole business if allowed to continue.

The wise renter can only proceed cautiously in face of these conditions—the remedy for which lies in the hands of exhibitors. It is up to the men who book pictures to stabilise the release date at a convenient period, and with this stabilisation effected most of the other evils will disappear.

Fixing the Period of Release.

The real cause at present of the chaotic situation is that the supply of pictures is very considerably in excess of demand. Obviously, the most simple and the fairest way to deal with this situation is to insist that every picture must be released on a date automatically fixed so many weeks or months after the first exhibition or trade show of the film, as the case may be. The effect of this would be to enable the exhibitor to know exactly how many pictures he will have to choose from for any particular date, instead of the present uncertainty. As regards fixing the period of release, I see no insuperable difficulties in following the lead of the British National Film League and immediately fixing it at six months, to be brought back by easy stages to three months, which is probably the most convenient period from all points of view.

Twenty-fifth Anniversary of Gaumont's.

As far as my own company is concerned, we propose to carry on through 1923, steadily as hitherto, giving the exhibitor sound service at reasonable prices in every department, and, in particular, providing him with pictures which will help him to make a profit and enhance his prestige.

During the course of the year we shall be celebrating the twenty-fifth anniversary of the establishment of the Gaumont Company, Ltd., in England, a record which, we believe, no other firm can equal, and naturally we are already planning to make the year the biggest in our existence. We hope to celebrate it by marking a milestone in the progress of British production, and with that end in view we are now drawing up a schedule of pictures to be made at our Shepherd's Bush Studio during the coming year. We have already announced the historical romance, "Bonnie Prince Charlie," upon which work has already been commenced. Details of other immediate and big productions will be announced during January. Apart from the special efforts we shall make in British production, our program for 1923 will, as usual, be of an international character, and will embrace representative work from every important producing country in the world.

(*Continued overleaf.*)

Digitized by Google

SEVEN WELSH-PEARSON RELEASES FOR 1923.

A Combination of Production and Artistic Genius.

(By T. A. WELSH, Chairman and Managing Director of Welsh-Pearson, Ltd.)

T. A. WELSH.

WE have an ambitious program for release next year. Three successful pictures have already been completed, the first of which is "Mord Em'ly," that delightful story by the well-known author, Pett Ridge, the wonderful screen possibilities of which were realised by George Pearson. "Mord Em'ly" is due for release on February 19, 1923. This story, the screen adaptation of which was made by Eliot Stannard, might have been specially written for the inimitable charm of our British screen-star, Betty Balfour. It is full of human sympathy and humour, with a thousand possibilities of which Miss Balfour takes full advantage. In this, as in all her work, this brilliant actress carries all before her, and this picture will add yet another link to her already long chain of admirers.

March 26 will see the release of "A Sailor Tramp," produced by F. Martin Thornton. This picture shows Mr. Thornton at his best. The protagonist is Victor MacLaglen, who has made the title rôle a living character and one that will win its way into the hearts of all who see it. Hugh E. Wright is priceless as "The Cockney." The story was adapted from the book by Bart Kennedy, and the scenario is to the credit of Eliot Stannard.

"Wee MacGreegor's Sweetheart" is another George Pearson production—the scenario was written by Mr. Pearson in collaboration with J. J. Bell. This is an exceptionally good vehicle for the art of Betty Balfour. She has a sympathetic rôle and makes the bonniest wee Scotch lass. This picture is for release on April 30.

During August we shall release "The Romany," another production by F. Martin Thornton. This, too, is set amidst the most beautiful and romantic Scottish scenery, and is a powerful story that will grip from the first reel to the last. The story and scenario are by Eliot Stannard, and Victor MacLaglen is featured in a part peculiarly suited to him. There are thrills and romance in this production, and Victor MacLaglen is a fascinating gipsy leader, whose heroic personality has full scope in a dramatic fire and storm scene which is admirably handled by Mr. Thornton. In this picture Miss Irene Norman will make her screen début.

The next production for release in September is a charming story, written and directed by George Pearson; a beautiful theme, sympathetically told and admirably acted, the bright and particular star again being Betty Balfour. It has the mysterious title of "Tip-Toes." This is a production after George Pearson's own heart, one throbbing with emotion, gripping you with tears one moment, only to be banished the next by unrestrained laughter evoked by the sheer genius of Betty Balfour. The characters live and the sincerity of the production will ensure its success.

When "Tip-Toes" is completed, the Welsh Pearson Company will devote their energies to an historical drama entitled "Nell Gwyn" or "The Duchess of Drury Lane," from a scenario by Alicia Ramsay. The romantic and beloved figure of Nell Gwyn will be played by Betty Balfour, and that little heroine, the Cockney Orange Girl, who fired the imagination and won the devotion of a King of England, will dance her way to the hearts of 1923 audiences. The production will be in the hands of George Pearson, who, with his staff, will give meticulous care to the settings and costumes of that period, and these will make a fitting background for one of England's most dramatic and intriguing life stories.

Although it was not originally intended to make another "Squibs" picture, the demand from the British exhibitors has been so strong and so persistent that we have decided to present Betty Balfour in "Squibs, M.P." This will be released in November. The very thought of "our Queen of Comedy" taking her place in the dignified precincts of "The House" is sufficient to bring a smile of happy anticipation to her millions of admirers who are waiting to welcome her. Fred Groves, Hugh E. Wright, and all the old favourites will appear in "Squibs, M.P."

The production of a picture is necessarily the work of many brains and hands—from those of the producer to those of the property man, and it is impossible in this limited space to give all these people the credit they deserve. However, there are three people who must be mentioned in connection with the Welsh Pearson Studio. First and foremost, is the guiding genius of Mr. George Pearson. When you first meet Mr. Pearson you are struck by his quiet and unobtrusive manner, but on closer acquaintance you see the indomitable fire and determination of the man—the burning desire, above all else, to create picture-plays that shall contribute to the progress of kinematography as an Art.

(Continued at foot of next page.)

Digitized by Google

EVILS OF OVER EXPLOITATION—*Continued.*

A Super List.

There will be twenty-six " Realart " Pictures, and a number of super-productions to be announced in due course. The first pictures to be shown in the New Year will be the big King Vidor production, " Love Never Dies," which has one of the most physically thrilling climaxes ever seen on the screen. In January, too, we shall show the opening episodes of M. Diamant-Berger's serial, " Twenty Years After," which, we believe, will make even bigger money for exhibitors than " The Three Musketeers," which has met with a remarkable success.

We have also arranged to present another serial from our Paris Studios entitled " The Son of a Buccaneer," written and produced by Louis Feuillade, and featuring all the old Gaumont serial favourites, including M. Biscot and Mdlle. Sandra Milowanoff, with the addition to the cast of M. Aimé Simon-Girard, who played d'Artagnan in the serial version of " The Three Musketeers."

The Complete Program for Showmen.

We shall also maintain our reputation for supplying everything the exhibitor needs for a complete program. The new series of " Mermaid " Comedies and " Christie Special " Comedies surpass their predecessors, both in humour and production, and both series are easily the best of their kind on the market. Early in the year we shall also announce details of " In the Footsteps of De Rougemont," a wonderfully interesting two-reel interest feature, which is a condensation of Mr. M. P. Adams's remarkable lecture given at the Philharmonic Hall, London, and widely reported in the newspaper Press.

In the topical field efficiency will continue to be the watchword in the preparation of " The Gaumont Graphic," and we have been able to still further improve both the service and the quality of our news film by the installation of our new automatic plant, with a capacity of 1,000,000ft. per week at the Shepherd's Bush Works. This equipment is already in operation, and is showing excellent results in increased brilliancy and cleanliness of prints. The machines eliminate the variation inevitable with human handling.

"Around the Town."

Our other topical publication, " Around the Town," will also be vastly improved in interest during the coming year, and some of our plans to effect this result will be divulged as soon as completed—in a week or so.

Finally, we look to the future to still further consolidate our friendly relations with exhibitors, and, as our records show, to build up a sound business by giving exhibitors a first-class service at reasonable prices, coupled with efficient organisation that will enable them to do even better business than in the past.

SEVEN WELSH-PEARSON RELEASES FOR 1923—*Continued.*

One does not need to know Mr. Pearson intimately to feel sure that some day he will create something so broad in its vision, so different from all we have grown to accept from the kinema, that he will be hailed as one of the pioneers in the " art " of the movies. He is, above all else, an artist—soon the world will acknowledge his genius.

An indefatigable worker in his cause is Betty Balfour, who has been hailed as the World's Greatest Screen Comedienne. For sheer artistry in all her characterisations, she stands alone. Nothing is too much trouble in the pursuit of her work, and our charming British screen-star is beloved by all who see her. Her impersonation of " Squibs," the Piccadilly flower-girl, was a masterpiece, and in addition to the subtle humour that she " gets over " without the slightest effort or unnatural action, she is capable of portraying the tenderest emotion that brings the tears before the smiles have gone. With such a combination as George Pearson and Betty Balfour first-class pictures are a foregone conclusion.

In addition to this excellent combination, Leslie S. Hiscott has joined the staff of Welsh, Pearson in the capacity of production manager and assistant to George Pearson, and with Mr. Hiscott rests much of the responsibility for the organisation of the productions. He has had wide experience with some of the most famous American directors, chief amongst whom were George Fitzmaurice, of Famous Players-Lasky, and Maurice Tourneur, of Goldwyn's. Leslie Hiscott was responsible whilst working for the latter director, for the organisation of the great crowd scenes in Trafalgar Square during the production of " The Christian " last summer. He has also worked in both French and Italian studios, and speaks both languages fluently. He has great faith in the future of British productions, in general, and Welsh, Pearson pictures in particular.

We are sparing no pains to make the present production, " Tip-Toes," an example of perfect photography and lighting, and the studio has had its equipment of lights and power greatly augmented during the last month.

In my opinion " Tip-Toes," " Nell Gwyn," and " Squibs, M.P. " will prove big pictures in the best and truest sense—pictures worthy of special exploitation in the largest halls in all the big centres of population—pictures that should run for weeks in the largest cities. I feel that exhibitors can safely " pencil " dates, and I hope that the demand from picture theatres will be encouraging enough to make it unnecessary for us to present them to the public at " legitimate " theatres. It has always been our policy to make " pictures for picture theatres," and we shall not depart from that policy so long as the exhibitors give us support commensurate with the great and ever-increasing entertainment value of films featuring Betty Balfour directed by the genius of George Pearson.

Jury's Imperial Pictures will, of course, continue to distribute all our productions throughout the United Kingdom, and many new publicity schemes to ensure their triumphant success are already well in hand.

Miss Betty Balfour and Mr. Pearson join me in wishing all exhibitors a happy and prosperous New Year, and large and enthusiastic audiences for all good pictures, and especially for Welsh, Pearson pictures.

Digitized by Google

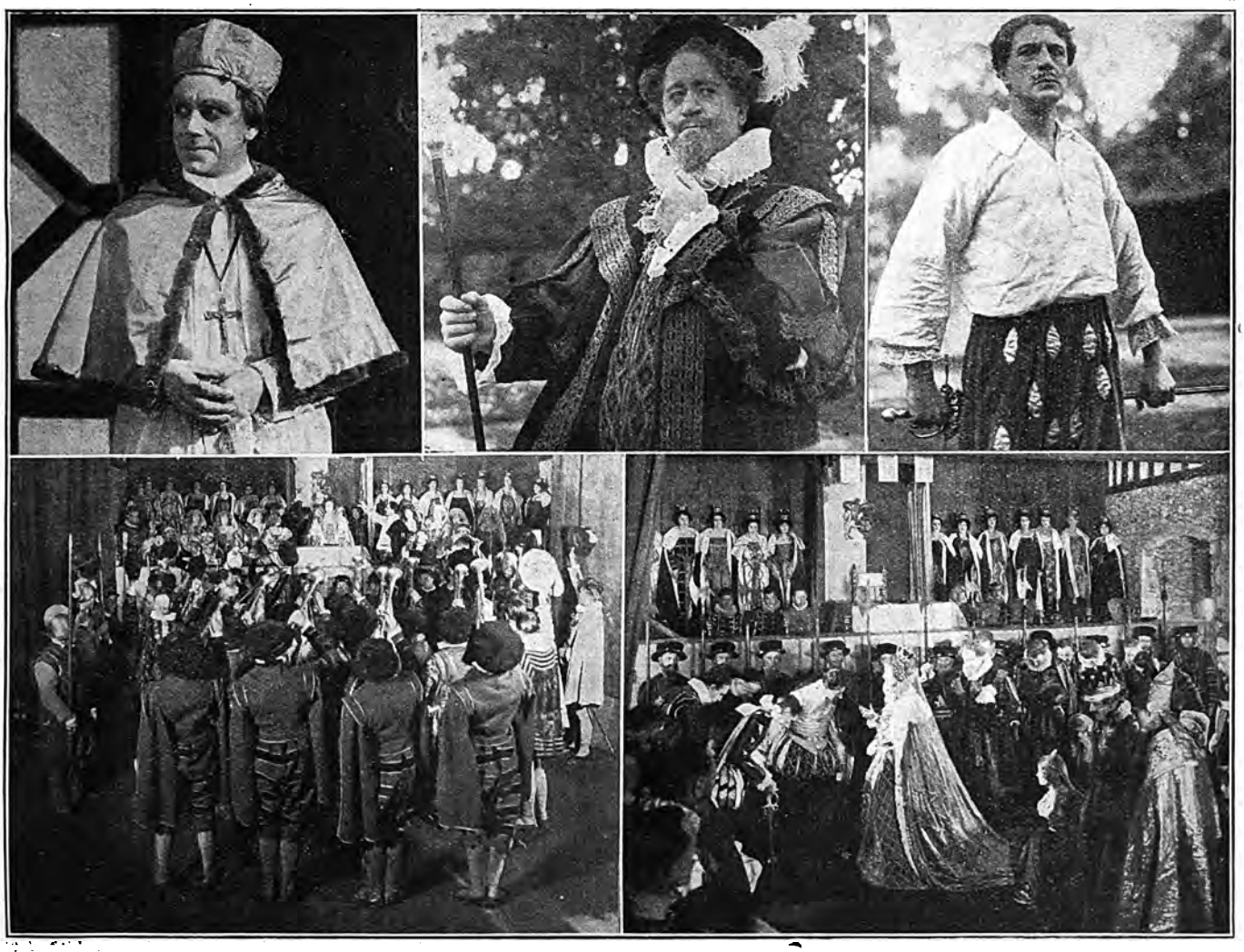
ROSE FILM CO.'S OFFERING FOR 1923.

"The Virgin Queen" to be shown early in February.

LADY DIANA MANNERS AND CARLYLE BLACKWELL SCORE BIG SUCCESS.

THE announcement that the Rose Film Co. are to trade show early in February the Stuart Blackton production, "The Virgin Queen," will be learned with interest by exhibitors. As is well known by now this subject features Lady Diana Manners and Carlyle Blackwell, and the success which attended "The Glorious Adventure," the first Blackton film featuring Lady Diana, is sufficiently fresh in memory to whet the appetites for other pictures of the same high standard and class, as "The Virgin Queen" certainly is.

The two principals have an excellent supporting cast, which includes William Luff as Bishop de Quadra, the Spanish Ambassador to the Court of Queen Elizabeth, Hubert Carter as Sir William Cecil, Elizabeth's Secretary of State, and A. B. Imeson in the rôle of Borghese. These three players who have achieved some really clever work in other films, are credited with most excellent performances in "The Virgin Queen," which promises to be one of the most notable offerings of 1923.



Above (left to right): William Luff as Bishop de Quadra, Spanish Ambassador; Hubert Carter as Sir William Cecil, Queen Elizabeth's Secretary of State; A. B. Imeson as Borghese, Secretary to the Bishop de Quadra.
Below (left): The Toast to Queen Elizabeth at the Coronation Banquet at Westminster Hall; (right) Queen Elizabeth proceeding to the Royal Banquet after her Coronation.

Digitized by Google

1923, A "BANNER YEAR" FOR BRITISH FILMS.

(*By J. STUART BLACKTON.*)

STUART BLACKTON.

I AM absolutely convinced that 1923 will be a *Big Picture* year. I am also reasonably certain that 1923 will be an important year for British productions. With the exercise of judgment and intelligence on both the business and artistic side of film-making there is every reason to expect a big revival of film prosperity during the next year. The public for pictures is larger than it ever has been; all that is needed is good pictures and a recovery from that depression which has affected every branch of industry since the war.

Success of British Films in U.S.

Developments during the last year have proved that there is a world market for British pictures, and the strides made on the production side in this country during the last twelve months give much hope for the future. The feeling entertained by some in the British industry that an English-made picture would not be welcomed in America has been dissipated by the success of a number of British films in the United States during the last year. My colour film, "The Glorious Adventure," distributed in the States by the Allied Artists, has been received most warmly, and is now being shown all over the States and Canada. This film has been received with equal appreciation in the Continental countries, and within a short time will have been released in Australia, India, South Africa, and many other countries. A like reception, I hope and believe, awaits my other production, "A Gipsy Cavalier."

My Greatest Work.

My production plans for the New Year are more extensive than my program for 1922. I have completed "The Virgin Queen," which is to be released by the Rose Film Company early in February. This is the largest production I have ever made in my 26 years of film-making, and I feel that it represents my best work. Many producers may make such statements about every film they make, but I say this in a well-considered and conscientious spirit and not merely for advertising purposes. "The Virgin Queen" is unique in many ways—in backgrounds, costumes, lighting, acting, story, etc. It is the most elaborately-costumed production ever made for stage or screen, and I am rather proud of the fact that Mrs. Blackton designed all the costumes.

Facts About "The Virgin Queen."

This film tells the story of the young Princess and, later, Queen Elizabeth, with a wealth of romantic and dramatic detail that offered the producer a wide scope for creating beautiful and impressive effects. Historically, it is as interesting as it is dramatically and pictorially. Certainly, there is much in the film that fills the eye of the spectator with beauty. Lady Diana Manners plays the title rôle, and I am more than pleased with her work. She has studied hard in preparing herself for this difficult rôle, and she worked conscientiously. The result is a very intelligent interpretation of one of the most interesting characters history or the drama has produced.

Carlyle Blackwell, who made his first picture for me in 1907 (it was "Uncle Tom's Cabin") returned to me to play Lord Robert Dudley in this picture, and he has given a very creditable performance, with which I am pleased. The cast is one that any producer might be proud of: Hubert Carter, Norma Whalley, William Luff, A. B. Imeson, Lionel d'Aragon, Vivian Dickie, and, last but not least, my two daughters, Misses Marian and Violet Virginia, who have more than pleased me with their work.

Three Big Pictures in the New Year.

Early in the New Year I shall start work on another production, and I shall make at least three large films during 1923. One will be another British historical drama, and the remaining two modern dramas done on a large scale. I cannot yet state definite details concerning these.

In conclusion, permit me to state again my feeling of confidence in the revival of film prosperity in the New Year, and my belief that 1923 will be a banner year for British productions. And 1923 will be a year of BIG PICTURES.

Digitized by Google

THE POLICY OF THE B. & C. FOR 1923.

(By EDWIN GODAL, Managing Director, British and Colonial Kinematograph Co.)

OUR plans for 1923 are now being shaped to meet the demand which is being made upon the productions of this Company.

As independent producers we are in a position to distribute through the various renting organisations; and, as a result of the great success of our "Romance of

EDWIN GODAL.

History" series which are being distributed through the Incorporated British Renters, Ltd., part of our activities will be concentrated on this type of work in 1923. We embarked upon the series with the intention of giving something original, and something which would elevate the screen as well as enlighten and entertain the audience. The enthusiastic reception of our series has proved that we are justified in our aim, and the bookings which are being received by the Incorporated British Renters from the exhibitors are the most tangible proof of their success. I personally felt that the need for this departure was great owing to the false representations of British History and British Literature made from foreign studios. A bold, impartial, correct representation of the most salient events in the world's history was our objective, and the best authorities have admitted that we have achieved this.

Woman—Good and Evil.

We are now following up this idea by a series of two-reel dramatic features, entitled "Wonder Women of the World" (which are being distributed by the Regent Film Co.), and have already completed subjects dealing with Madame Recamier and the Empress Josephine. This series consists of stories dealing with women who have made history in all parts of the world. They have had an influence for good or for evil, and in many cases dynasties have been influenced by their merest whim. Examples such as Peg Woffington and Catherine of Russia illustrate the vast scope before us and the amount of research necessary to make them correct. The scenarios are in the capable hands of Mr. Eliot Stannard, while the productions are being directed by Edwin Greenwood.

Gems of Literature.

Turning from history to literature, we have discovered that some of the gems have not been touched. We have commenced production upon a series of twelve two-reel dramas and comedies, entitled "Gems of Literature," dealing with such subjects as the best of Shakespeare's comedies; picturesque and famous poems such as "The Mistletoe Bough," "Curfew Shall Not Ring To-night"; comedies from Dickens and famous old farces. Arrangements have been made for these to be distributed through Walturdaw, and, with two other series (particulars of which will be announced later) in hand, we feel that the need, which we are sure exists for shorter yet by no means smaller pictures, will be met. The "Gems of Literature" series are being directed by Mr. Edwin J. Collins.

To Attract New Patrons.

In addition, we have scenarios prepared for four large super-films of six-reel length. Realising that the day of the program picture is over, it is our intention of presenting that which is of world merit and appeal. We shall not be disclosing any secrets when we state that these films will be able to compete with any that have yet been produced in America, Germany or France.

In order to be able to concentrate on this work our printing plant has been transferred to the Court House adjoining our studios at Walthamstow, so that our efforts will be concentrated in one location, allowing for personal supervision of all productions. In short, our policy will be bigger and better pictures for the world's market, this applying to films of two reels in length as well as to those of six, and if by means of the B. & C.'s work in 1923 a new class of patron is added to that already existing in the kinema theatre we shall have achieved our object.

HEPWORTH'S PROGRAM FOR 1923.

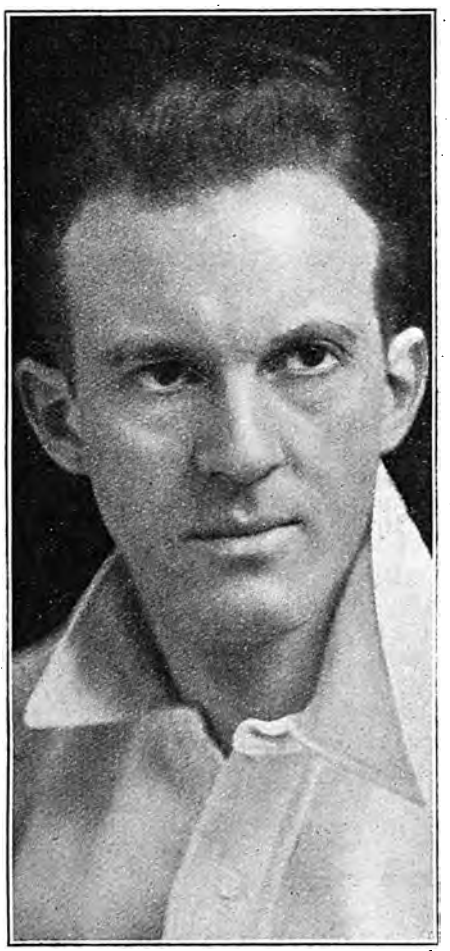
THE fine reputation possessed by the firm of Hepworth is likely to be considerably enhanced during 1923. During the past year new capital has been introduced, and this has enabled the experienced Hepworth producers to work upon a much more ambitious scale. As a result some really big Hepworth Specials will be launched. The new series includes: "The Pipes of Pan," a Cecil M. Hepworth production, featuring Alma Taylor; "Lily of the Alley," the wonderful "wordless" film produced by Henry Edwards; "Mist in the Valley," a Cecil M. Hepworth production; and "The World of Wonderful Reality," a sequel to E. Temple Thurston's "City of Beautiful Nonsense," produced by Henry Edwards.

In addition to these, production has already been begun of film versions of stories by well-known writers. These have strong and attractive plots, and should make excellent pictures. It is not possible to announce the titles of these yet, and until the filming has been completed the final decision regarding titles will not be made. When the pictures are complete the Hepworth standard will be ruthlessly applied, and if the finished picture fails to come up to that standard there will be no hesitation in scrapping the film.

Digitized by Google

THE GREAT PICTURE SUCCESSES OF TO-MORROW.

The Good Stories will Win every Time, says Denison Clift.



DENISON CLIFT.

YOU ask me what I think will be the most popular pictures in the near future. If you asked this question of a jury of twelve producers you would probably receive twelve different answers. There are comedy, farce, drama, tragedy, spectacle, and, more widely, sex drama, westerns, society plays, and human interest stories.

One year the trade will be swamped with Western cowboy pictures. The next year we have De Mille sex pictures, or great American, French and Italian spectacles; or, again, intense, intimate human interest pictures. "Orphans of the Storm," "Way Down East," "The Agony of the Eagles," and "Theodora" will vie with "The Queen of Sheba," "Nero," and plays of that ilk—and showmen will tell you that *spectacle* is the thing, and, sheeplike, producers will plan more great spectacles.

Then along will come "Over the Hill," "The Old Nest," "Humoresque"—stories of the simplest type, and their enormous success will lead the same showmen to change their minds and tell you that these simple, home-and-mother tales are what the public wants, and that crowds of 50,000 are taboo. Then suddenly "The Three Musketeers," "To Have and to Hold," "The Prisoner of Zenda," and "Robin Hood" will capture the public taste, and, again, showmen who have cried down costume plays from the housetops will tell you that costume is the thing. And amidst a deluge of comedies and plays with happy endings will come "Broken Blossoms," and you will hear that the public like true, stern endings to their entertainment.

What is the secret of pleasing the public? What *kind* of picture is sure of success to-morrow?

The answer is extremely simple. There is no mystery about it whatever. *It is the good stories that win every time.* The public like a good story the world over. That is all that matters.

If you have a good story to tell in pictures you are assured of success before you start. It matters not whether it makes them laugh or cry; whether it is played by three people or three thousand; whether the characters wear princely robes or the homespun of fisher-folks—if in their lives and acts there is real life, real feeling, real laughter and tears, something to understand, something to feel, something to sympathise with, then the thousand human hearts in the theatre will respond, and your work will be a success. At all times the good story will win out over the mediocre, undramatic tale.

A Greek tragedy will draw the crowds as well as a Chaplin comedy, provided that the Greek tragedy has the same human elements developed to play upon the modern audience in the same degree as the Chaplin comedy.

Happy endings are not essential. If I were producing ten plays, I would unhesitatingly risk my capital on at least 40 per cent. unhappy endings if I knew that the stories were true and worth while. I would have in mind such box-office successes as "Madame X.," "Broken Blossoms," "The Prisoner of Zenda" (now packing theatres in New York and shortly to come to London), "Foolish Wives," and dozens of others.

If I may be permitted a personal word, I have just made two pictures that end on the stern, tragic note: "A Bill of Divorcement" and "This Freedom." Both stories are masterpieces of their kind. Both deal with real life—attack fearlessly and truthfully great problems of married life: the themes come poignantly to thousands of men and women. Both stories are sad and tragic. But both are great. I feel that it has been a privilege to be able to translate such works into pictures.

"This Freedom," the great new Hutchinson novel, deals with terrible, unrelenting truth with a principle of modern life. Millions of women are going to hate the lesson of the story; other millions are going to agree with it, but all are going to be intensely interested in the picture.

What am I going to produce next? "Out to Win," a thrilling melodrama as a relief from the heavy drama of my recent plays. And immediately after that, very early in the spring, my own version of "Mary Queen of Scots" that I have been planning for a year. The script is ready now, plans are going forward, and I hope to offer to the exhibitors of the United Kingdom a costume play of such thrilling action and romantic appeal that its box-office success will lead to the production of many more such historical subjects in the near future. "Mary Queen of Scots" will be that indispensable thing—a *good story*.

Digitized by Google

THE VIRGIN QUEEN

J. Stuart Blackton's

Super Production

featuring

Lady Diana Manners

Exclusive Exhibition Rights Controlled By

The Rose Film Company, Ltd.

89/91, Wardour Street, London, W.1.

Digitized by Google

"THE VIRGIN QUEEN"

J. Stuart Blackton's
Super Production
featuring
Lady Diana Manners

Exclusive Exhibition Rights Controlled By
The Rose Film Company, Ltd.
89/91, Wardour Street, London, W.1.

"THE VIRGIN QUEEN"

J Stuart Blackton's

Super Production

featuring

Lady Diana Manners

Exclusive Exhibition Rights Controlled By

The Rose Film Company, Ltd.

89/91, Wardour Street, London, W.1.

Digitized by Google

THE VIRGIN QUEEN

J Stuart Blackton's
Super Production
featuring
Lady Diana Manners.

Exclusive Exhibition Rights Controlled By
The Rose Film Company, Ltd.
89/91, Wardour Street, London, W.1.

NEW BLOOD AND FRESH IDEAS.

The Big Chance for British Films in 1923.

(By ELIOT STANNARD.)

MR. ELIOT STANNARD.

WITH the passing of 1922, another page is turned in the history of British films. It makes brighter reading than the preceding page for 1921, and contains the nucleus around which, in my opinion, there will evolve a vigorous new policy which will carry the British film to world supremacy.

Arrival of the British Super.

Possibly the trade does not yet fully realise that two epoch-making revolutions took place in the British studios in 1922. The first, the arrival of the super-film. No less than four British firms produced films of from eight to ten reels in length, which competed in lavish mounting, spectacular effects, importance of subject, international renown of star players and expenditure of hard cash, with any foreign super-film yet made. In other words, the British manufacturer for the first time competed pound for pound, dollar for dollar, and lire for lire with his foreign rivals, and aimed courageously at a world market instead of, as formerly, producing for home consumption.

Standing Up to the Foreigner.

These super-films have successfully stood the test of special exploitation and West End "runs," and have already done much to break down the prejudice against British films, which, until recently, has undoubtedly existed amongst the kinema-going public. Such a revolution is of great importance to scenario writers like myself, since it means that for the first time in the history of British films we have not been hampered by the question of expenditure, and have, therefore, been writing on an equality of conditions with our American, French and Italian confréres.

Three New Men.

The second revolution of 1922 I regard, however, as of far greater importance, especially to scenario writers, than this arrival of the British super-film. I refer to the revival of the short film, the one and two-reel subjects.

Until now the short film has been looked upon largely as a make-weight to complete the exhibitor's program, and it was only in 1922 that the possibility of featuring short films became practical. This "arrival" of the short film, I unhesitatingly ascribe not to the foresight of the trade, but to the excellent, artistic work of three new-comers: Manning Haynes, with his W. W. Jacobs short films; George A. Cooper, with his Quality films; and Edwin Greenwood, with the B. and C. Historical films.

These three men, working without any vast outlay of money, have, by a lavish expenditure of enthusiasm, courage and brain, done an incalculable service to British films. They have established confidence in the British producer; they have shown the way in which the Englishman can experiment, demonstrate and prove his artistic ability to the manufacturer and the financier without the outlay of immense capital. They have established a nursery in which their countrymen can train to become the master-producers of the future. They are new blood; they have fresh ideas. What will these three men become in 1923? It will be worth watching!

Importance of the Short Subject.

Thanks to them, how long will it be before no program will be complete without a short British film? Personally, I believe the conquest of the British screen is an accomplished fact so far as short films are concerned. To-morrow the short British film will be seen on the screens of the world, and from that it is only another step to the peaceful penetration of the long film both here and abroad. At the same time, we are limited by the small total output from British studios, and, believing that the day of the long film is past, except for super or whole-program pictures, I would suggest that every British manufacturer collects his *past* successes, re-editing them and cutting them down to three-reel subjects, and then reissue them. By this means a market would be created for three-reel subjects; the gulf between the super and the program film would be widened; more room would be created for new short-stuff; old British films would gain a new lease of life and thereby bring in money which otherwise would never be earned, and finally, but of most importance, the public demand for greater variety would be achieved.

The Path to Prosperity.

When I think of the British firms which have come into existence in recent years, heavily backed by city finance, and run either by imported "experts" or adventurers who rushed in where angels feared to tread, only to collapse into ignominious bankruptcy through feebly attempting to copy foreign methods, I am more than ever convinced that the salvation and future world prosperity of British films can only be achieved by appraising at their true value these modest new-comers who have already shown the courage of their own convictions without risking, by reckless expenditure, the financial ruin of their firms.

Let us make British films that are British in conception, treatment, and development, but not bad copies of foreign films. The short films and the super films of 1922 have shown us the road lying straight before us. Do not let us be afraid to travel along it towards—Prosperity.

Digitized by Google

BRITISH NATIONAL FILM LEAGUE

Something Attempted, Something Done.

THERE has been a great advance in home film production during the year 1922; and it looks as if British films were at last coming into their own. No reference to this advance would be complete without mentioning the films produced under the auspices of the British National Film League. Several of the most notable have had advance runs by special arrangement, but the bulk of the pictures included in the British National Program have not yet been seen by the general public.

Specials That Have Stood Out.

The League was responsible for the first organised effort to abolish the " blind-booking " of films—a much-needed reform which has since been followed by many other British and foreign companies. The members pledged themselves not to book any film until it had been shown to the trade. This faith in the quality of their productions has been fully justified by the advance bookings.

It is not pretended that all the films included in the program are of the same high quality as " A Prince of Lovers," " Squibs Wins the Calcutta Sweep," and " Rob Roy," to mention three which have been singled out for special praise by the Press; but, with one or two exceptions, all the others have received almost equally high commendation.

Such films as " A Sporting Double," " Son of Kissing Cup," " Wee McGreegor's Sweetheart," " The Crimson Circle," " The White Hope," " Silent Evidence," and " Weavers of Fortune " should give great pleasure to the kinema-goer who is surfeited with sensational Western films, and who appreciates the clever talent and natural beauties of his own country.

Fostering the British Industry.

" Hitch your wagon to a star " may be a very good motto if the star is a fixed one in the firmament of the film. If it is a meteor, and the story exploited poor and improbable, the exhibitor often finds that this motto does not pay, in spite of the unscrupulous exploitation methods so cleverly adopted by our Transatlantic friends. We, too, have our stars, and perhaps we do not " boost " them enough; but everyone in the film business is beginning to realise that the name the public really trusts is that of the producer, renter or exhibitor who standardises his wares on a high level. Quality, honesty and integrity have established British products in the past. If we recognise this nothing can prevent British films from taking their proper place in the world. Let us, then, recognise that our films are as good as any in the world, and encourage the public to demand their exhibition.

Authorities are at last beginning to realise the tremendous importance and influence of the film as an international agency for spreading ideas and fostering our trade abroad. There is no doubt that the All-British Film Week, which the League is promoting for next autumn, will receive universal support, and help to focus public attention on the burning importance of this question. It should also succeed in bringing to the kinemas which show good British films a new class of patrons who have hitherto been inclined to look down on this form of entertainment.

IDEAL'S GOING TO BE BUSIER.

Big Pictures for 1923.

BY the look of Ideal's new program for the coming year their studios should be among the busiest British studios in 1923. Big pictures and good pictures would appear to be the keynote, and the ordinary program picture is conspicuous by its absence. Chief among these is " Mary Queen of Scots," which will be directed by Denison Clift, and in which the picturesque and tragic personality of the Queen will be interpreted by Fay Compton. The choice of Miss Compton for portrayal of this character is, as our American friends would say, " intriguing," and those who remember her superb acting in " Diana of the Crossways " and "A Bill of Divorcement " may promise themselves a similar treat in the forthcoming picture.

Of a different character, but of equal importance, is the news that arrangements have been made for the co-operation of Captain Bruce Bairnsfather in the production of a picture to be entitled " Old Bill Through Ye Ages." Captain Bairnsfather's amusing creation, " Old Bill," has become quite a type, and the success of the stage play at the Lyceum augurs well for the reception of a film in which " Old Bill " is featured. It is said that the story upon which the film is based has set every reader roaring with laughter, and in the capable hands of Thomas Bentley an uproarious comedy should be the result.

There should be an enthusiastic public, too, for " The Scarlet Pimpernel " series, which will be produced as soon as possible. The success which was so immediately gained by Baroness Orczy's novel proved how completely she had gauged the popular palate, and a film based upon the " Scarlet Pimpernel " idea would need comparatively little advertising to draw large houses. Another success should be " Out to Win," a film version of the play which had such a long innings at the Shaftesbury Theatre. Denison Clift will produce this picture.

The fact that " If Winter Comes " enjoyed such a vogue has caused A. S. M. Hutchinson's " This Freedom " to enjoy a popularity almost, if not quite, equal to its predecessor, and Ideal's handling of the book story on the screen is said to be destined to bring out all the values of the story in a very prominent manner. Ideal Films have done well to secure the rights of filming this book considering that nearly every important American producing company has been competing for it. Fay Compton is to star in this picture also, and Denison Clift will produce.

Other pictures which are just about ready are " The Harbour Lights," " Greensea Island," and " The Grass Orphan," and these will be seen very shortly. Tom Terriss has recently been very busy, working long hours cutting and shaping the first named, which promises to draw a public not only in England, but in America and elsewhere. The great attention to detail upon which the producer has insisted has laid the foundation of a real success.

Thomas Bentley is the producer of " Greensea Island," another big picture for which a sensational reception is anticipated. In " The Grass Orphan " Frank Crane has had a subject particularly fitted to his genius. Those who remember " A Pauper Millionaire " and " The Lonely Lady of Grosvenor Square " will recall the touches of detail which made them successful. " The Grass Orphan " is of a different mould, being classed as a sentimental drama, but here the little things count more than in the comedy-dramas, and some fine results are said to have been achieved.

The system of co-operative advertising, of which Ideal Films were among the pioneers, is to be further developed during 1923, and exhibitors are being invited to co-operate with Ideal Films with a view to successful exploitation. This effort, together with the promised excellence of the new pictures, should ensure a bumper year both for Ideal Films and the exhibitors booking their pictures.

Digitized by Google

A NEW BRITISH PRODUCING COMPANY.

Atlas Biocraft completing first picture with scenes laid in Italy and produced in Germany.

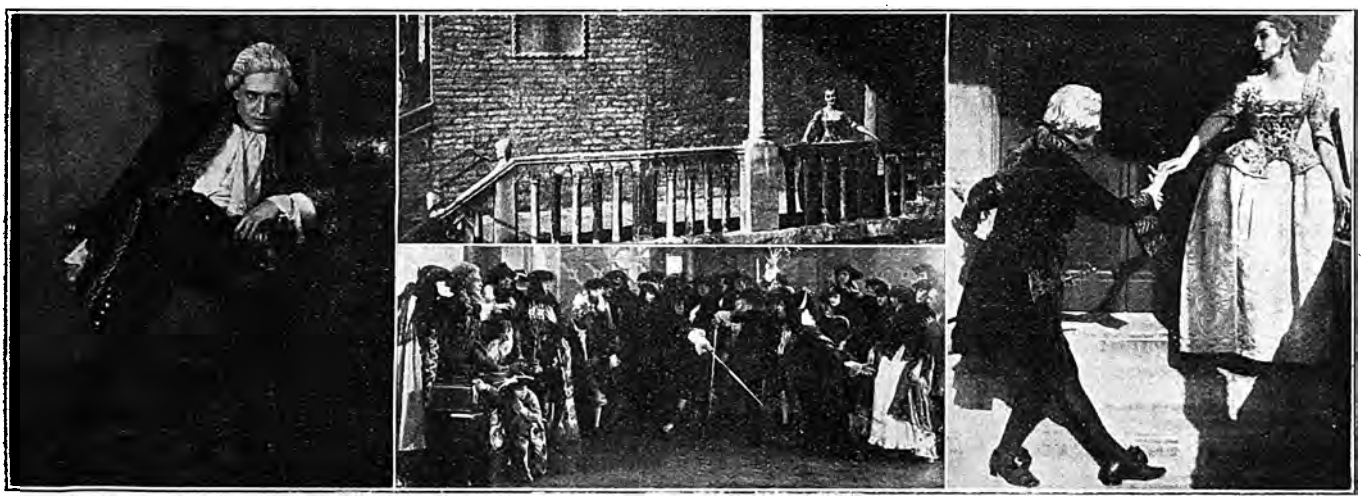
THE Atlas Biocraft Company will have ready for screening early in the new year a picture which they claim will be an outstanding British production. Its title is "The Man Without Desire." It is described as a Venetian drama of romance and mystery, half the action taking place in 18th century Venice, and the remaining half in 20th century Venice and London. The exteriors of this picture were taken, as may be imagined, in Venice, and the interiors in the Mayfilm Studio, Berlin.

The picture is full of action and exciting thrill. The theme is throughout permeated with mystery and "spookiness," and this, together with an engrossing love interest and high standard of production, which, by the way, is under the direction of Adrian Brunel, should ensure the success which this enterprising company undoubtedly deserve.

Ivor Novello is the star in "The Man Without Desire." As is already known, he has now sailed for U.S.A. to carry out a contract he has signed with D. W. Griffith to star in seven productions. Novello will return to this country between each Griffith production in order to play again for the Atlas Biocraft Company. Playing opposite Novello in this picture is Nina Vanna. She is a Russian by birth, but English by naturalisation. The Atlas Company, we understand, have her under a long contract and she will, of course, be seen in their forthcoming productions.

The Atlas Company are shortly putting out another picture which Messrs Brunel and Mander recently completed in Spain. There is some bull-fighting stuff here which we are told eclipses even that in "Blood and Sand." This film is at present entitled "Broken Sand," but it may be renamed before release.

It is not the policy of this company to offer more than two productions per annum for release, but these they intend being in the nature of supers, on each of which many months of concentrated thought will be expended. This is sound policy and deserves the greatest encouragement.



SCENES FROM "THE MAN WITHOUT DESIRE."

"LITTLE TREASURES OF PRODUCTION."

(By E. W. HAMMONS, President, Educational Film Exchanges, Inc.)

THAT the next year is going to bring forth "bigger and better" pictures there is no question. That "bigger and better" in this case is going to apply to entertainment value and production quality, and not to length, is not to be doubted when one reviews the increasing evidence of the popularity of the short subject in the last year.

It is significant that the critical "Manchester Guardian" declared three one-reel pictures by Robert C. Bruce, from his series of "Wilderness Tales," to be "little treasures of production, the most valuable that have yet come from the studios of the West."

If there has been one outstanding thing in the progress of production in the year just closing, it has been the steady development and improvement of the short subject. Its growth in popular favour in the United Kingdom seems to have kept pace with that in our own country.

In America many great first-run houses which heretofore had devoted all their exploitation efforts to the one long feature picture on the program, are now advertising and exploiting the one and two-reel subjects as well. So great has been the increasing attention given to these little gems of entertainment that Educational has had to begin to lay plans for greater production for next year. These plans are now only in the formative stage, but it is evident that our program for next year will contain not only pictures of better quality than ever before in the history of short subjects, but many more of them.

Digitized by Google

WANTED: A BUSINESS VIGILANCE COMMITTEE.

Bad Influences that Beset the Kinema.

"GROVELLING FOR CAPITAL."

(By ANDREW SOUTAR.)

ANDREW SOUTAR.

THE year, I fear, has not produced any picture of outstanding merit; I'm not satisfied that the profession, or industry, or trade, or whatever we call it, has made any great step forward, although the British pioneers — men like my old friend, Walter West, Cecil Hepworth, and a few others, are full of fighting force, and as determined as ever to lift the film play to its rightful place. I would place Walter West first of all the British producers, because he unites a keen business brain with the first essential in producing: a profound sense of the dramatic, and the value of a human interpretation of any scene. West, like most of the British producers, has had to work with less straw than was allowed the Israelites, but he hasn't made a picture that didn't prove a financial success.

The Slime in the Grass.

The profession still suffers from the influence of the undesirables who flooded into it about the time the pioneers were making it a commercial undertaking. Klondyke never attracted so polygot and unprincipled a crowd. They will be traced through the history of kinematography as the snake is traced by the slime it leaves on the grass. For those early pioneers I have the deepest sympathy. They have had to fight against odds that would have broken the heart of a Spartan. Every day one hears of a rascal inveigling wealthy and foolish women into investing in some bogus film concern. The bait is generally the same—a part in the play about to be produced! Vanity will tempt a woman to put thousands into a fraudulent scheme when all the religion she ever absorbed will not drag sixpence out of her for charity. Our pioneers, the honest, sincere men, have had to grovel for every penny of capital they needed.

If only those early pioneers could band themselves together into a sort of Vigilance Committee, a great deal might be done to elevate the profession to its proper sphere.

A Word to Financiers.

The authorities haven't helped much, but that is to be expected. There has been a force at work against the film play since its inception, and years must pass before it justifies itself. Who dare say that it hasn't brought happiness into the life of the masses?

To financiers I would say: There are millions to be made out of the industry, but do not invest *only* your money; apply a little of the business acumen that guides you in other spheres. Go into the details carefully, make inquiries, satisfy yourself that you are dealing with the right class of men; then, if failure is the result, you will have grounds for kicking against the business as a whole.

BRITISH FILM COMPANY IN BERLIN.

Louis Zimmerman Making Big Success with the Apex Film Company.

SITUATE at 111, Potsdammerstrasse, one of the principal thoroughfares in Berlin, is an English company doing a big business buying and selling films all over the world. Mr. Louis Zimmerman, the capable head of the Apex Film Co., which is the first English company to open offices in Berlin, is the greatest friend an Englishman can have when he visits Germany. Mr. Zimmerman goes out of his way to help every Britisher visiting Berlin, and producing companies working in that city, now, and other visitors, speak with the utmost gratitude of the splendid way in which Mr. Zimmerman helps to make things easy.

The Apex Films appear to be doing excellent business, and with such a capable managing director there is little doubt that the first British company to open offices in Berlin will continue to go from success to success.

NOTABLE BRITISH FILMS OF 1922.

W. W. Jacobs' Series	Artistic
Sherlock Holmes' Series	Ideal
The Wonderful Story	Graham Wilcox
Dick Turpin's Ride to York	Stoll
The Bohemian Girl	Alliance
Diana of the Crossways	Ideal
Long Odds	Stoll
The Game of Life	Samuelson
A Prince of Lovers	Gaumont
Running Water	Stoll
Romance of History Series	British and Colonial
Rob Roy	Gaumont
Squibs Wins the Calcutta Sweep	Welsh, Pearson
Shifting Sands	Granville Productions
Weavers of Fortune	Granger Davidson
A Bill of Divorcement	Ideal
Flames of Passion	Graham Wilcox

Digitized by Google

STOLLS *present*

The PRODIGAL SON

BY SIR HALL CAINE.

Photographed in Iceland, Nice, Italy, and Paris.

STOLL

Production by A.E. COLEBY

Digitized by Google

STOLLS
present

The WANDERING JEW

from the stage success by
E. TEMPLE THURSTON

starring

MATHESON LANG

A Stoll Picture Production

Production by **Maurice Elvey**

STOLL

Digitized by Google

STOLLS present

The SIGN of FOUR

by

SIR. A. CONAN DOYLE

starring

EILLE NORWOOD

production by

MAURICE ELVEY

A Stoll Picture Production

STOLL

Digitized by Google

Digitized by Google

CATHERINE CALVERT

in

The Green Caravan

By Oliver Sandys

Digitized by Google

Britain's Most Beautiful Photoplay

"WEAVERS OF FORTUNE"

Granger-Davidson Special Production

Digitized by Google

A STORY OF PATHOS & HUMOUR
WITH A GREAT HUMAN APPEAL

See the Great Sheep-dog Trials

The Magnificent Hunting Scenes faithfully portrayed

AND

*The World's Most Exciting Race--
The Grand National*

Digitized by Google

Grangers Exclusives Ltd.

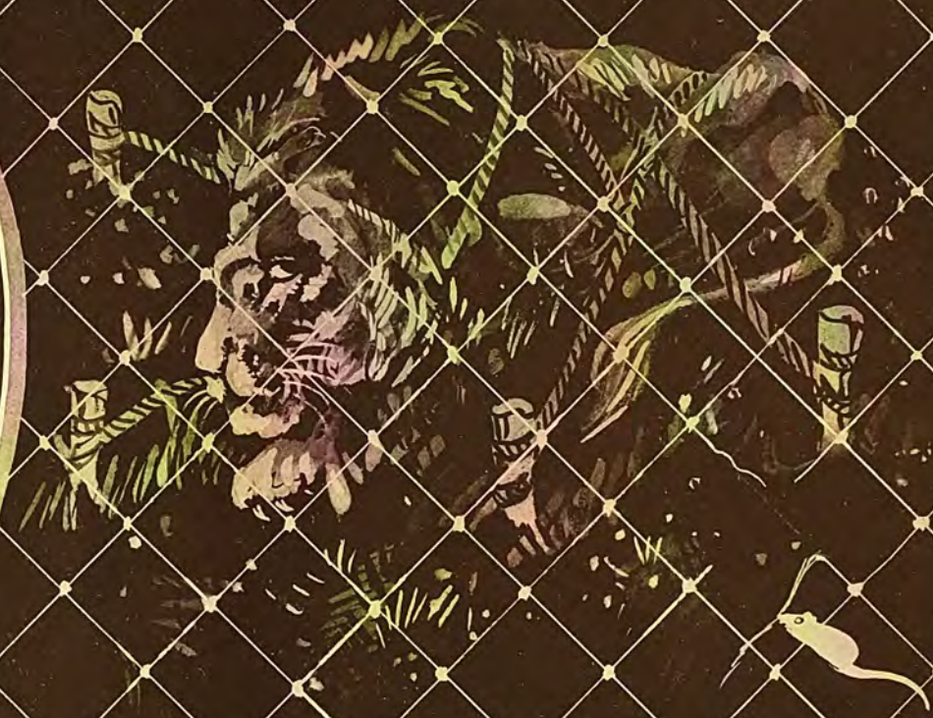
Present

"The Crimson Circle"

First Kinema Club Production. by Edgar Wallace.

With Madge Stuart, Eva Moore, Fred Groves,
Sydney Paxton, Flora le Breton, Rex Davis,
Mary Odette, Victor McLaglen & All-Star Cast.

Digitized by Google



GRANGER-BINGER PRODUCTION

"The Lion's Mouse"

By C.N. & A.M. Williamson

Starring

WYNDHAM STANDING AND MARY ODETTE

Digitized by Google

The Granger-Binger Super Production

"The Hypocrites"

From the World Famous Play by Henry Arthur Jones

with

WYNDHAM · STANDING

Supported by All-Star Cast

Digitized by Google

Progress and Portents of Production in America for 1923.

SPECIAL ARTICLES

BY

J. D. WILLIAMS,
Late General Manager, Associated First National Pictures.

W. W. HODKINSON,
President of the Hodkinson Corporation.

WILLIAM FOX,
Head of the Fox Film Corporation.

W. A. JOHNSTON,
Editor "Motion Picture News."

JOS. DANNENBERG,
Editor "Film Daily."

CHARLES URBAN,
President Kineto Co. of America.

Digitized by Google

HANDICAPS OF THE AMERICAN MOVIE.

Public and Producer Interests v. Soulless Middlemen.

(By J. D. WILLIAMS, late General Manager of Associated First National.)

The subjoined article by Mr. J. D. Williams is particularly interesting at the present time, owing to the fact that he has just recently resigned his position as General Manager of Associated First National, and is credited with the intention of promoting a big producing and exhibiting combine. In a letter that we have received from Mr. Williams he informs us that he has just recently organised his new Company, through which it is his intention to carry out as near as possible many new ideas; but just at the moment he is not able to give any information in regard to these plans, which will, however, be made known at the earliest opportunity to the film trade in this country through the medium of THE FILM RENTER AND MOVING PICTURE NEWS.

J. D. WILLIAMS.

THE moving picture business, at the present time, is in great need of some sort of readjustment. It seems necessary, apparently, for this to occur almost every five years, on account of the rapid progress and strides which we make, for it is an established fact that the motion picture business progresses more rapidly in one year than any other line of business does from twenty to one hundred years In America, at the present time, the greatest drawback to the motion picture business is the lack of protection extended to the big theatres in the large city. It is not an unusual occurrence for the bigger theatres to show a picture at an admission of fifty cents., and the second week have the same picture shown in the same city for half the price, or less. Such competition could never exist in any other line of business, and matters have now reached a point in this country where bigger and better theatres cannot contend against such competition. Considering the fact that 50 per cent. of our revenue is derived from towns of 100,000 or more people, it is absolutely essential that these theatres be extended the necessary protection.

Another great handicap to be overcome is the matter of people coming into the theatre during the showing of a picture—at times when it is half-way through—thereby learning the plot at the finish, and then we expect them to enjoy watching the first part of it. This, as well as the matter of protection mentioned above, are two things that can easily be overcome, and one of the policies to be inaugurated in my new company will be to eliminate these two evils in the business, although I am not prepared at this time to say just how I intend to accomplish this.

Still another drawback to business in this country has been the great lack of encouragement given to producers, particularly during the past year. In view of the fact that the producers are the fountain head of the motion picture business, it is necessary that we accord them the proper encouragement, to enable them to produce the class of pictures demanded by the public. In most instances distributors seem to forget that this is a world-wide business. They have not given the proper amount of study to it, and, therefore, do not realise, as they should, the necessity of encouraging these great geniuses, whose productions create more friends and patrons for the moving picture business than all other interests combined. They just seem to be in the business for what money they can make out of it in a few years, and then get ready to retire, with no desire to extend the necessary co-operation. This handicap will, without doubt, have to be overcome.

On this side we are all very much interested and glad to learn that the block-booking in England has been done away with. We experienced the same trouble in America, previous to the formation of First National, and we succeeded in breaking up the booking system here, although it is true that this condition was not half so bad in America at that time as in England. With the elimination of this booking system I am confident that you are going to experience a great boom over the entire industry throughout England.

WILL WALTER HIERS SUCCEED ARBUCKLE ON THE SCREEN?

New Five-Year Contract with Lasky.

IS "Fatty" Arbuckle's place on the screen to be taken by Walter Hiers? Film folk have been speculating on this since it became known that Lasky had placed Walter Hiers under a five-year contract to star him in Paramount pictures.

Walter Hiers was born in Cordele, Georgia, and received his education in Savannah and at the Peekskill Military Academy. He was on the vaudeville stage when he decided on a screen career, making his first appearance with Paramount in support of Bryant Washburn in "It Pays to Advertise." Among his recent pictures are "Is Matrimony a Failure?" "Her Gilded Cage," with Gloria Swanson, and "The Ghost Breaker," with Wallace Reid. Mr. Hiers is 5ft. 10½in. tall, weighs 230lb., and is consequently delightfully rotund in stature. His boyish, buoyant personality and his genuine dramatic talent are certain, in the opinion of Mr. Lasky and his associates, to place him in the front rank of film comedy stars.

Digitized by Google

PERCENTAGE BOOKING MUST COME.

Future of Motion Pictures in America—Depends on Equitable Arrangement between Producer and Exhibitor.

(By W. W. HODKINSON, President of the W. W. Hodkinson Corporation.)

THE percentage booking is bound to come; it is the only way out of the chaos that now prevails throughout the industry in this country. Conditions on this side of the water are far from satisfactory, and the best minds of the business have applied themselves untiringly to the solution of the perplexing problems which we face. Every analysis I have been able to make brings me back to one point: percentage bookings, as the only equitable basis of action between producer and exhibitor, with the independent and neutral distributor standing between them as arbitrator.

W. W. HODKINSON.

In the Bonds of "Nickelodeon."

So long as the motion-picture business is at a virtual standstill, bound by a system of bartering between the producer and the exhibitor, I cannot but believe that nothing but the adoption of a system of percentage dealing between these two elements will cut the bonds. Just as the arbitrary selling of pictures on "footage basis" held the industry back until my original percentage plans were put into effect upon the formation of the Paramount organisation in 1914, so will its present progress be retarded until such time as producers are definitely rewarded for good product through the pulling power of their productions at the box office, and in no other way.

In spite of the difficulties that lay in the way of this plan, I believe that the advantages far outweigh the disadvantages, and I believe that, ultimately, the adoption of the percentage system is inevitable.

In working out the details of the percentage basis between producers and distributors in 1914, I realised then that as long as the outright sale of motion pictures continued, the progress of the industry would be blocked, because the distributor would, naturally, always endeavour to buy his product as cheaply as possible, and the producer, in turn, would endeavour to produce as cheaply as possible to increase the margin of his profit. The industry, and I mean by this the exhibitor and his audiences, was caught between the millstones of two greeds. In other words, the price of ten cents. per foot for positive film was, for years, the arbitrary measure that held the business within the confines of the "Nickelodeon."

Another Danger Looming Up.

Upon the abandonment of the ten-cents.-per-foot limitation, and the substitution of a percentage basis, whereby the producer had an indefinitely continuing interest in the ownership of his product, he was encouraged to improve his productions, which had the effect of giving the distributor very much better quality in product, and, in turn, enabled the exhibitor to get higher admissions for this improved product.

Now, however, another danger looms up. The gradual acquisition of distributing channels by the mass producers has reached a point where the distributor has been almost eliminated as a neutral factor; and the producer, in effect, has a direct contact with the exhibitor. Faced with the necessity of manufacturing a large quantity of product, the producer is exerting every power within his reach to force the exhibitor to pay maximum rentals regardless of the quality of his product. Often he has had to resort to over-statement and misrepresentation, to the creation of false values, to force these prices. The exhibitor has begun to lose confidence in the producer and his promises, and an insecure condition results, which is reflected in the present continual controversies between exhibitor buying

Digitized by Google

PERCENTAGE BOOKING MUST COME—*Continued.*

groups and the producer-distributor interests. The exhibitor is continually endeavouring to assert his independence against the producer-distributor's desire to strengthen his domination over the exhibitor interests.

Where he has thought it necessary, the producer-distributor has even entered the exhibiting field and has purchased theatres for the express purpose of forcing the output of his picture factories, regardless of their fitness.

How to End the Conflict.

Does it not seem a simple procedure, as a means of ending this conflict, for the adoption of a system whereby the theatre owner and the producer divide box office revenue on an equitable basis, with the distributor standing between them as a neutral and independent factor? The big question seems to be: What is an equitable division of receipts?

We find to-day that the exhibitor is unalterably opposed to percentage bookings for two reasons, both of them justified.

First, the producer has demanded of the exhibitor that he pay flat rentals for indifferent product, reserving the lion's share of the better product for himself. Second, the exhibitor fears to disclose the records of his business to producer interests that are actively competing with him in the operation of theatres, and who might very well use the information thus gained to raise rentals on average product, and to guide him in the establishment of competing houses in particularly productive territory.

A New Alignment Suggested.

The exhibitor, indeed, is between two dilemmas; on the one hand he sees his audience dwindling by reason of the fact that he has found it necessary to play a great deal of inferior product, produced by the factory producers, which product is an effective dam against better independent producer's pictures reaching him; and, on the other hand, he fears to trust the producer to deal fairly with him if he opened his books to the examination necessary where percentage contracts are enforced.

This brings us squarely to the present need of a neutral element standing between the two—an independent and unbiased influence that would see that justice was dealt out to both parties, impartially. This is the function of the neutral distributor who completes, equitably, the triangle of the industry.

Furthermore, such a three-way alignment of the industry:

Independent Production,

Neutral Distribution, and

Independent Theatre Operation,

would stop the three great economic wounds from which the industry must bleed to death if they are not staunched:

1. Waste in surplus and unnecessary distributing systems.
2. Waste in the production of factory motion pictures, and independent products which they shut out, which are only partly utilised by the market, and
3. The loss of public favour and admissions resulting from its failure to attend theatres where the average of quality is so low.

Justice for the Good Producer.

I have just completed an article for "Collier's Weekly," entitled "Why You Don't Get Better Films," in the course of which I say:

"First and foremost—to bring about a condition where pictures will be sold to you directly on their own merits, instead of to exhibitors choosing blindly for you, on the strength of misleading trade advertising—a strict percentage basis of distribution between the producer and exhibitor, through the medium of a neutral distributing agency, will be necessary.

"I don't want to tire you with technicalities, but this is a vital change that will benefit the entire industry as well as you, and it's worth getting clear. At present pictures are sold (or, more properly, leased) outright for certain theatres or certain territories. An exhibitor reads the ads. of 'Hattie's Uncle,' we'll say, and concludes it must be a fine picture. He looks at it, and is persuaded by a good salesman that his audiences will like it. He pays, we'll say, four hundred dollars for a week's run. At the same time he pays one hundred dollars for a less pretentiously advertised film that we'll call 'Land's End.'

"'Hattie's Uncle' does very poor business. But 'Land's End' proves to be a clean-up. We'll say that Mr. Exhibitor breaks about even—just a reasonable profit—on the two pictures.

"'Under present conditions your money goes to the producer distributor who oversold 'Hattie's Uncle.' The producer of 'Land's End' may go to the wall. On a straight percentage basis, the producer of the better picture, the producer who deserved it, whoever he might be, would get your money.

"So much for that. It will have to come."

Digitized by Google

SOME BIG THINGS IN THE FOX PROGRAM.

"If Winter Comes," "The Town That Forgot God," and Special Comedies Starring Lupino Lane.

THE ANGLO-AMERICAN FILM ENTENTE.

(By WILLIAM FOX.)

WILLIAM FOX.

I THINK that the coming season will be one of wide-flung prosperity for the entire motion-picture industry, and especially, it seems to me, for the English and American branches of this world business. The past season paved the way, and, by every sign and token we have, this next period will put us more firmly along the road we are going. Once more the kinematographic world finds itself in the enviable position of being a necessity for millions of people. Our industry is dependent to a surprisingly high degree on general conditions. When times are hard we naturally suffer. But it is beginning to be true that we are among the last to suffer. The people give up many other things before they give up their films.

Healthier Conditions Returning.

And now that conditions are on the upward trend we become an institution more firmly implanted than ever. The steady march back of the English pound is not only a happy condition for England but for America.

Just as the peace and happiness of the world is dependent on the attitude of England and America so the commerce and general business conditions of the world are dependent on a healthy rate of exchange.

I have learned through actual contact how much alike, not only the national policies of England and the United States are, but how closely the thought of the common people of one country parallels that of the other, in spite of some mere external dissimilarities. Almost invariably my records show the pictures that go well in America go equally well in England, and vice versa. I find that in both countries there has come a change in demand, or rather not so much a change as a modification. I refer to the often-discussed star system. The critics may theorise about it to their hearts' content but people still demand their stars. So I will continue to show them Shirley Mason pictures, Tom Mix pictures, Charles Jones pictures, William Farnum pictures, Dustin Farnum pictures, and William Russell pictures. The box-office reports show conclusively that people demand to see these stars in vehicles of their own. Indeed, the public indicated in no uncertain terms that it wanted John Gilbert starred, with the result that Mr. Gilbert is now working on a schedule of new pictures that will allow him to give free play to his vivid personality.

Buys Rights of "If Winter Comes."

But along with the continuance of the public interest in stars the public has shown that it also wants big specials in which the story is the dominant thing. Great stars were still wanted. but great stories were needed too. So in our organisation we have set working all the facilities at our command to supply that demand.

As an example, A. S. M. Hutchinson's novel, "If Winter Comes," had stirred England first and then America. All over the country people spoke of the great new character that has been born to take his place among the legendary characters of the universe. Mark Sabre was no myth pieced together by fluent phrases; he was the living man that all of us would like to be. And I thought what a great thing it would be to let Mark Sabre live for eternity on the screen. In buying the kinema rights I had to outbid many producers, but I was thinking of other things than money when that idea came to my mind.

(Continued on next page.)

Digitized by Google

BRITISH FILM CHANCES IN AMERICA.

(By WM. A. JOHNSTON, Editor of the "Motion Picture News.")

IN a recent issue of the FILM RENTER AND MOVING PICTURE NEWS appeared a good-humoured criticism of some remarks made by Mr. Carl Laemmle on French pictures. What he says, however, is very practical and true. The ordinary French picture made only for the French market has no show in this country at all, whatever its dramatic merit may be. That is equally true, as he says, of the British and German pictures.

This problem of the British picture for the American market is a very serious one, at least we regard it very seriously over here. The British representatives of the trade, who have recently visited here, and with whom I have talked, understand the situation thoroughly, I am quite sure. Perhaps, however, I may take this occasion to make more emphatic the situation as our distributors here see it.

Selling competition is very keen in the American trade. It is exceedingly difficult; in fact, it is almost impossible, to sell profitably at the present time a picture to the exhibitor in the United States unless that picture has selling angles; and by this I mean ready-made advertising possibilities. I am referring now to American-made pictures. We have many on the market at the present time of high dramatic merit, but that doesn't, by any means, mean that they will make money for the producer and the exhibitor.

If this is true of the American-made picture, how much truer must it be of the British or French or German-made picture.

By selling angles, I mean stars who are very popular with the American audiences, titles of books and plays that have been widely advertised in this country, and whatever elements may be in the story which lend themselves readily to various campaigns of exploitation. After all, what is the intrinsic value of the star or the well-known book or play? It is simply advertising value, is it not? And advertising is the very genius of the motion picture in this country.

I am speaking here, of course, only of the commercial success of the picture.

Any American distributor will readily enough tell you that where a picture lacks these exploitation possibilities it is almost impossible to put it over with commercial success to all concerned.

If all exhibitors were advertising men, and had at their command the resources and facilities of the clever copy writer and campaigner, I feel quite sure that the fine dramatic picture could be so well exploited to the public as to make it a commercial success. It is not that the American public does not appreciate such pictures—whatever their origin may be, but that the exhibitor to-day—I should say the great majority of exhibitors—are not prepared to handle the exploitation of such pictures. They want the ready-made advertising value, preferably just the name of a story or a book like "The Sheik," for instance, which they can flash in front of the theatre.

It seems to me that any British film-man can readily enough forecast the experience in this market of a British picture made from a story practically unknown to the American public, and acted by unknown personalities.

The leading American producers, at the present time, give pretty nearly their first consideration to the exploitation angles of the picture they are about to market. This is highly important. It seems to me that it is almost futile to-day for an American producer to go forth and make pictures that have dramatic and artistic merit only, that are lacking in these highly important showmanship angles, and, as I say, if this applies to the American producer, surely it applies to the British producer. It seems to me that advertising is the first and foremost thing for your producer to consider if he expects to tackle successfully the American market.

FOX'S BIG PROGRAM.—(Contd.)

Filming Scenes in England.

Then came the all-important question of director. Harry Millarde had made "Over the Hill" for me, that simple epic of American life, and had somehow touched the heart of America with it as it had seldom been touched before. So Millarde was chosen. I had already determined that the scenes were to be made in England, amid the atmosphere that Hutchinson had endeared to American hearts. Accordingly, Millarde took with him the best company that money could gather together and, with the advice of Mr. Hutchinson, chose his locale and made his picture. Percy Marmont, the great actor born in England, plays Sabre. I doubt that, out of the entire film world, I could have a better choice.

I venture to speak of one whose work is in a different field from Mr. Marmont's, but who is none the less a genius in his own inimitable way. I refer to Lupino Lane, who came to America with "Afgar." I saw that famous show and was so impressed with Mr. Lane's work that I immediately put him under contract to make for me a new type of comedy. His two-reelers are already strong drawing cards, and I believe that when his first five-reel comedy is completed and shown, the kinema world may begin to compare Mr. Lane with another celebrated English screen comedian whose name is so well known that I need not mention it.

Other specials soon to be released include "The Village Blacksmith," a 1923 melodrama founded on Henry Wadsworth Longfellow's famous poem, that I trust will prove as popular in England as that best-loved American poet's works are. It has in its pre-release in New York won the admiration of the critics.

Eternal Truths in Entertaining Form.

"The Town That Forgot God" will be released soon after it finishes its present New York run at the Astor Theatre. In this picture I have tried to point a moral without preaching. Many ministers have preached sermons about this film, and I have received enthusiastic letters from all classes of people about it.

Educational Features Coming.

This year I am preparing a series of educational features that I hope will fulfil one of the great potentialities of the screen. A great group of educators will co-operate in this object with me, an object that, I may add, has been mine ever since I entered this industry.

I want to take this occasion to give thanks to the generous English public that has given such a hearty welcome to the products of our organisation.

And my especial thanks to THE FILM RENTER AND MOVING PICTURE NEWS for allowing me to talk so freely.

Digitized by Google

LOOKING BACKWARDS—AND FORWARDS

A Review of British Film Trade in 1922.

(By JOSEPH DANNENBURG, Editor: "The Film Daily.")

MAYBE it's the Christmassy spirit. Maybe the ghost of Scrooge and Little Nell, or possibly "Peace on Earth, Goodwill to Men." Or, again, it is the opening of a new year, always important, always serious. But when has England ever looked forward more optimistically than to-day so far as the picture industry is concerned?

JOSEPH DANNENBURG.

Three thousand miles away. And yet the perspective is clear.

As to production: never in England's picture history has there been greater activity than that which occurred during the closing months of 1922. Ideal sent to America "A Bill of Divorcement," a splendid, magnificent production. Harley Knowles brought over "The Bohemian Girl," another good picture, and Tom Terriss, who comes from a family of great English stage folk, left his country of adoption to make "Harbour Lights" for Ideal, and now is working on "The Quality of Mercy" for the Gaumont, or, rather, the Bromhead organisation, as we know it in the States. And, while we have not seen in America the Stoll production, "The Prodigal Son," this is also said to be worth while.

A Prediction Fulfilled.

So it seems to have come to pass that a suggestion offered in all kindness a year ago is bearing fruit, and that suggestion made in this publication was to the effect that "the chief difficulty seems to be that English-made films lack production quality. In other words, to be able to stay here definitely, English producers must make up their minds once and for all that productions costing three and four thousand pounds, or even five thousand pounds, will have great difficulty in finding a place in the American market unless the story is of unusual value."

From what is known of the plans of English producers, and from what has been evidenced in "A Bill of Divorcement," evidently this change is now taking place.

Difficulties Solved.

And as to exhibition. Definite and deep inroads have been made in the block-booking situation, which, in my humble opinion, has been one of the greatest injuries that the trade has ever suffered. It is true that when this unsatisfactory condition developed by virtue of the necessities of the Great War that there might have been, and probably was, an excuse for it, but it is unbelievable to assume that the English public is interested in looking at American-made pictures that are anywhere from two to four years old.

Fortunately, efforts are now being made to relieve this annoyance. The difficulties to be overcome are enormous. The amounts involved huge. But just as this industry has always solved its difficult problems, so it appears to be solving this. And it would not be surprising if, within a year, this condition were materially changed.

It must result to the general good of the industry.

J. M. SCHENCK ON EUROPEAN CONDITIONS.

Russia not yet ready for American Pictures.

MR. JOSEPH M. SCHENCK, returned from his lengthy trip to Europe, has been giving his impressions of the industry in Europe to the American trade Press. He begins with the situation in Russia, which he says is not yet in readiness for co-operation of Americans either for distribution or production. "The Russian situation is not as important as some people might have led us to believe," he said. "I was willing to go to Russia to discuss production and distribution. But I made it clear to Rach, the Soviet representative whom I met in Berlin—by the way, he is a New Yorker—that I would not deal with any except the heads of the Government. It was no use to waste time with bureau chiefs. He said he would get things straightened out, and I received a cable from one Lieberman in London, a bureau head, in charge of the kinemas of Russia. I referred him to take all matters up with Al. Kaufman, of Famous-Players, who is in Berlin, and would transmit the ideas to the Hays organisation. That is how I left it."

Schenck deplored the showing of old American pictures in England. I have arranged, and the First National London office is now working on a plan whereby English exhibitors can have our newer product in place of the old pictures for which they have contracted.

Digitized by Google

POPULARITY OF THE INSTRUCTIVE FILM.

Once Condemned as "Highbrow," now in Universal Demand.

(By CHARLES URBAN, President, Kineto Co. of America.)

CHARLES URBAN.

THE editor of THE FILM RENTER AND MOVING PICTURE NEWS requests my views upon the motion-picture industry at the present moment and the immediate future, especially as they apply to the projects under my management.

The motion picture that seeks to instruct as well as to entertain is becoming increasingly popular. I do not doubt that this is as true in England and the entire United Kingdom as it is here in America. Our reports on the way, "The Four Seasons" and "Kineto Reviews," were received in your country and ours, bear me out. Our pictures have become a staple in the American theatres. Not so long ago they were almost dismissed with the damning phrase, "High-brow." To-day, they are demanded by audiences.

This has come about in an amazingly short time. Our picture, "The Four Seasons," was the first attempt at a feature-length subject of the instructive nature. In 1923 we plan four such six-reel feature subjects: "The Moor," "The Mexican," "The Samoan," and "Evolution." This, of course, besides our regular schedule of single-reel releases of "Popular Classics" and the continuation of the weekly release of "Official Movie Chats" on behalf of the Motion Picture Theatre Owners of America. The one-reel series of the "Great American Authors" has borne the "acid test," the entire series of twelve reels being an increasing demand by exhibitors to satisfy the desire of the public. To this series has now been added ten one-reel productions of the "Great British Authors," which I predict will meet with even greater demand.

The Greatest Step Forward.

The greatest forward step in bringing educational films to the theatres was taken in the autumn of 1921, when the Kineto Company arranged with the Motion Picture Theatre Owners of America, through Mr. Sydney S. Cohen, president of this nation-wide association of exhibitors, and all the various presidents of the member-State Associations, to make Charles Urban's Movie Chats into the official screen organ of the M.P.T.O.A.

The "Urban Popular Classics."

Coincident with the awakened demand for pictures of this type in the theatres is the rapidly forming demand in what we know over here as non-theatrical circles. Heretofore there has never existed a well-organised distributing agency in the non-theatrical field. But, starting with January 1, 1923, such an organisation comes into being, brought to life by two things; the demand on the part of potential purchasers or renters, and, secondly, by our extensive library of "Urban Popular Classics," which exists and is ready to supply that demand, having waited only on the proper distributing agency.

The field for the picture, which instructs as well as entertains, was never so bright as at this writing. Judging from what I learned on my visit to Europe last summer, the same is true over here.

Is is a splendid thing for the industry that this is true. It proves a steadily ripening judgment on the part of the public, and with good judgment among the masses the future of the motion picture is secure.

Digitized by Google

New Year Offerings

of

GRAHAM WILCOX PRODUCTIONS LTD.

Note Change of Address:—

174 WARDOUR ST.,
LONDON, W.1.

TELEPHONE: - - - REGENT 556-7-8.

Digitized by Google

Graham Wilcox Productions, Ltd.

Present

HERBERT LANGLEY

in the

Wonderful Story

By I. A. R. WYLIE. **Produced by GRAHAM CUTTS.**

Graham Wilcox Productions, Ltd.,
174 WARDOUR STREET, LONDON, W.1.
Telephones: Regent, 556-7-8.

Digitized by Google

Graham Wilcox Productions, Ltd.

Present

MAE MARSH - - - in

Flames of Passion

By H. S. & M. V. WILCOX. *Supported by*

HERBERT LANGLEY, EVA MOORE, AUBREY SMITH,
ALLAN AYNESWORTH G. K. ARTHUR, HENRY VIBART,
HILDA BAYLEY, A. G. POULTON.

Directed by GRAHAM CUTTS.

Graham Wilcox Productions, Ltd.,
174 Wardour Street, London, W.1.
Telephone: Regent, 556-7-8.

Digitized by Google

Graham Wilcox Productions, Ltd.

Present

MAE MARSH - - - in

Paddy the Next Best Thing

By GERTRUDE PAGE.

Supported by:

NINA BOUCICAULT, HAIDEE WRIGHT, DARBY FOSTER,
G. K. ARTHUR, MARIE WRIGHT, LILLIAN DOUGLAS,
:: :: TOM COVENTRY, SIR SIMEON STUART. :: ::

Directed by GRAHAM CUTTS.

GRAHAM WILCOX PRODUCTIONS, LTD.,
174 WARDOUR STREET, LONDON, W.1.
Telephone: Regent, 556-7-8.

Digitized by Google

Preliminary Announcement.

Graham Wilcox Productions, Ltd.,

have purchased
World Rights
of

CHU CHIN CHOW

BY . . .
OSCAR ASCHE & FREDERIC NORTON.
As Played at His Majesty's Theatre for 5 Years.

—Released in—
September 1923.
Keep Dates Open.

Graham Wilcox Productions, Limited,

174 Wardour Street,——————London, W.1.
Telephone No.——————Regent 556-7-8.

Digitized by Google

GRAHAM WILCOX PRODUCTIONS, LTD

Yorkshire and Four Northern Counties Controllers :—

Astra Films, Ltd.,

(5 QUEEN VICTORIA ST., LEEDS)

Offer for 1923 :—

The Wonderful Story

With HERBERT LANGLEY

Flames of Passion

With MAE MARSH and Star Cast

Paddy The Next Best Thing

With MAE MARSH and Star Cast

and

Chu Chin Chow

By OSCAR ASCHE & FREDERIC NORTON, as played at His Majesty's Theatre for Five Years.

Yorkshire & Four Northern Counties Controllers for Graham Wilcox Productions, Ltd. :—

ASTRA FILMS, LIMITED,
5 QUEEN VICTORIA STREET, LEEDS.

Digitized by Google

Graham Wilcox Productions, Ltd.

MIDLANDS CONTROLLERS.

COULTHARD'S FILMS,

Bright's Buildings: 110 John Bright St., Birmingham,

OFFER FOR 1923,

FLAMES OF PASSION

With MAE MARSH and Star Cast

PADDY THE NEXT BEST THING

By GERTRUDE PAGE.
With MAE MARSH and Star Cast

CHU CHIN CHOW

By OSCAR ASCHE and FREDERIC NORTON.
As Played at His Majesty's Theatre, London, for 5 Years.

Controllers for the Midlands:

COULTHARD'S FILMS,

Bright's Buildings: 110 John Bright St., Birmingham.

Digitized by Google

GRAHAM WILCOX PRODUCTIONS, LTD.

Scotland Controllers:—

Famous Productions (Films) Ltd.

68 GREAT CLYDE STREET, GLASGOW

Offer for 1923:—

Flames of Passion

With MAE MARSH and Star Cast

Paddy the Next Best Thing

By GERTRUDE PAGE

With MAE MARSH and Star Cast

Controllers for Scotland:—

FAMOUS PRODUCTIONS (FILMS) LTD.

68 GREAT CLYDE STREET GLASGOW

Telegrams: "Tartan, Glasgow." **Telephone: Central 96.**

Digitized by Google

Graham Wilcox Productions, Ltd.

Controllers for

West of England & South Wales,

Fleet Photoplays, Ltd.
CASTLE CIRCUS, TORQUAY.

Offer for 1923.

Flames of Passion
WITH MAE MARSH AND STAR CAST

Paddy the Next ——Best Thing
By GERTRUDE PAGE.
WITH MAE MARSH AND STAR CAST

Controllers for West of England & South Wales:

Fleet Photoplays, Ltd.,
CASTLE CIRCUS, TORQUAY.

934421

Digitized by Google

FULLER'S E

CONTROL

GRAHAM WILCO

IN

Lancashire, Cheshi

OFFER

THE WONDERFUL STORY

With Herbert Langley.

FLAMES OF PASSION

With Mae Marsh and all Star Cast.

FULLER'S E

38 Deansgate

Telephone

Digitized by Google

XCLUSIVES

TLERS FOR

X PRODUCTIONS

ere, & North Wales,

FOR 1923:

PADDY THE NEXT BEST THING

With Mae Marsh and Star Cast

and

CHU CHIN CHOW

(By Oscar Asche and Frederic Norton)

As played at His Majesty's Theatre for over five years.

XCLUSIVES,

Manchester.

2139 City.

Digitized by Google

FULLER'S LATEST

GRAHAM WILCOX PRODUCTION

CHU CHIN CHOW

by Oscar Asche & Frederic Norton

RELEASED SEPTEMBER—1923

KEEP OPEN DATES

FULLER'S EXCLUSIVES

38 DEANSGATE, MANCHESTER

Telephone: 2139 City

Digitized by Google

Lay Press Critics and Publicists on the Advance of the Pictures.

SPECIAL

CONTRIBUTIONS

BY

E. A. BAUGHAN,
Film Critic of "The Daily News."

GRENVILLE ROBBINS,
Film Critic of "The Times."

G. A. ATKINSON,
Film Critic of "The Daily Express."

W. HAYWOOD,
Film Critic of "The Pall Mall Gazette."

SIR CHARLES HIGHAM

ARTHUR WEIGALL,

CECIL PALMER.

Digitized by Google

SHOULD LAY CRITICS ATTEND TRADE SHOWS?

How Exhibitors Benefit from Advance Notices.

(By E. A. BAUGHAN, Dramatic and Film Critic of "The Daily News.")

E. A. Baughan.

ALTHOUGH only a lay critic, I read the trade papers every week as part of my film education. Their shrieking advertisements are a tonic in these anæmic days of restraint. In imagination one hears again the stentorian voice of the old barking showman. And among the phrases used to bring films to the notice of exhibitors I notice that praise from the lay Press is quoted. So the renters, at any rate, think our opinions matter. And, apparently for that very reason, some churlish fellows would have excluded us from trade shows.

Our praise raises the price of a film, say the exhibitors. That is one of the reasons given for excluding the lay Press from trade shows.

Another reason is that the renter, and not the exhibitor, gets the value of our publicity.

A third reason, that it is absurd to tell our readers about films they cannot see for several months, is a matter that concerns our editors, and not the renters and exhibitors of films.

Three Opposing Reasons Dissected.

I will deal with these points *seriatim*. Praise from us raises the price of a film. Why not? A good film is worth more to the exhibitor than a bad one. Why should he not pay more for it? This is a question on which renters and exhibitors naturally do not agree. Yet if the exhibitor has ordinary commonsense he should welcome unbiased opinion.

His only reason for objecting to our criticism would be either that it is not honest, or that it is incompetent. Those are points which I naturally refuse to discuss. They apply equally to the trade Press.

Logically, if renters and exhibitors object to criticism of trade shows by the lay Press they must also object to criticism by the trade Press; in fact, to all criticism. The buying and selling of films would then be a private affair between renters and exhibitors. In practice this would mean that the exhibitors would have to engage their own private critics unless they could personally attend private trade shows. And gradually the wheel would come round again.

The second reason, that the renter, and not the exhibitor, gets the value of publicity in the lay Press, seems to me to be based on a misunderstanding of the function of the Press. We are not out to give publicity to either renter or exhibitor.

First Duty to the Public.

Our duty is to the public, and our present duty is to help to raise the art of moving pictures from the ruts of sheer commercialism. We are doing that, or some of us are, because we consider the public wants as good films as can be made.

As a matter of fact there is no need for the exhibitor to lose the lay Press publicity of trade shows. Renters will supply exhibitors with quotations from our criticisms; in fact, they do so supply them. How many exhibitors make use of those criticisms, either in their Press advertisements or outside their theatres or on posters? The renters alone make use of them.

Also I would point out that publicity is a two-edged sword. If we were asked only to criticise the actual exhibition of pictures our notices, when unfavourable, would not benefit the theatres. That does not seem to have struck those exhibitors who, at the recent Blackpool Convention, passed a resolution against the admittance of the lay Press to trade shows.

Keeping Pace with the Industry.

If the criticism of films in the lay Press were confined only to those actually released the exhibitor would not necessarily benefit by it. We should have very much more power than we now possess in recommending pictures to the attention of the public or otherwise. To that extent I should be glad to see our criticism confined

Digitized by Google

A SEND-OFF FOR 1923.

"Twenty Club's" Value to the Film Trade.

(By SIR CHARLES HIGHAM.)

AS one who has always taken an intense interest in the development of the film trade, and who believes that in many respects it is still in its infancy, I see, during the past year, a tendency for closer co-operation of the various interests concerned, which is undoubtedly a hopeful sign for the future.

The most vital thing for the film industry to do is to stand together as a whole. I fully realise how difficult this is, but until the producing companies, particularly the British producing companies, the renters, and the showmen, have a common purpose to help each other, they will be hurting each other.

The inauguration of the "Twenty Club," of which the chairman of THE FILM RENTER is the president, has been a distinctive feature of the film world during 1922, and I hope will fulfil an even more useful purpose during 1923. If it has done nothing else it has brought men outside the film industry in contact with those within its circle, and has given prominent men in finance, politics, and business a better understanding of the film industry.

I am an admirer of your paper because of its courageous point of view and its frankness in expressing itself. The film industry needs the best trade Press it can get, and you certainly help to give it that.

I have been asked to give my help to an All-British Film Week, and I am ready to do so, providing all of the interests concerned will get together and come to a common understanding, so that the week shall be an unqualified success, but there is much to be done. It can only be done by the goodwill and the co-operation of everyone concerned.

I hope that 1923 will be a more prosperous year than 1922, and that any misunderstandings of the past year will pass away during the next twelvemonth.

SIR CHARLES HIGHAM.

(Continued from previous page.)

solely to releases, if there were not a strong reason against it.

That reason is simply that until now the films actually released have not represented the last word in the making of films. From my own point of view I am more interested in dealing with the general æsthetics of the art of film-making than with isolated pictures. I have been trying for three years to interest my many readers in moving pictures as an art. I could not have done that from criticising releases only. They have not represented fully what has been done.

I will mention only one instance. Some time ago I saw at a trade show a poignant and most artistic film, "The Wonderful Story," produced by Graham Cutts. Now, unless I had seen that film I could not have had a clear idea of what can be accomplished on the screen by a simple story of human nature when acted with extraordinary vividness.

Readers' Interest in Film Criticism.

When films are released almost as soon as they are made there will be no reason for the lay Press to attend trade shows, except for convenience in their work. That convenience will have to be studied by renters and exhibitors. They must give us special Press shows, for no paper can keep a sufficient staff to cover actual exhibitions in the kinema theatres.

As to the interest of our readers in trade shows I would point out that as a film is shown to a full house at the London Pavilion, for instance, and is afterwards trade shown in all our large provincial towns the trade show is, to that extent, a news story. It is absurd to suppose that dramatic and musical criticism only interests those who have seen the play or heard the music criticisms. The correspondence I receive at "The Daily News" has proved to me and my editor that a very large public is interested in criticisms of films that are not publicly exhibited.

I do not think any big principles are involved. At present it is convenient to write about films before they are released, because the art of moving pictures is changing day by day and a critic can keep his finger on the pulse of achievement. If he wrote only from releases he would be, on the average, a year behind the times. Gradually the months that elapse between the making of a film and its release will become fewer, and the necessity of trade shows to the lay critic will disappear. At present he could not adequately criticise the art without attending them.

Digitized by Google

OUR "NEW RECRUITS."

Some Observations on the state of Film-criticism in the Lay Press.

(By G. A. ATKINSON, Kinema Correspondent, "Daily Express" and "Sunday Express.")

G. A. Atkinson.

FILM-CRITICISM in the lay Press seems to be drifting into wrong hands. The bored and cynical product of the public school and university has been selected, in many instances, to air his views on the photoplay. Generally he combines it with dramatic criticism.

The whole thing is rather a nuisance to him. Why all this fuss about films, and who are these people that produce and act in them, rent and show them? Are they quite—*quite?* There is a growing suspicion that they are not.

Also, there is a distinct smell of gas.

Cynical Cranks.

The bored and cynical product of the public school and university approaches film-criticism from the standpoint of dramatic criticism. The dramatic critics of this country fall easily into three main groups, the cranks, the cynics, and the highbrows. They have done more injury to the stage and the cause of entertainment than any other single factor. They are linked in a common conspiracy of wet-blanketism.

Sometimes they see a play that affects even themselves with a slight sensation of amusement, a passing tremor of emotion. Do they share the discovery with the public? They do not. They bury the information in some secret place of the heart.

Enthusiasm is bad form, anyway. Simply never done. How can a fellow be expected to "let himself go" like a Fourth Form kid! People might think that he had been bribed . . . what?

As I remarked above, "rather a nuisance."

The Touch of Erudition.

The "bored and cynical product of the public school and university" (at any rate, the post-war variety) represents the type of mind that has lately been handling film-criticism. He is a stickler for accuracy and erudition, within the limits of the resources offered by the office library. Was it Aristophanes or Æschylus who wrote comedies? Probably the former. Better make sure. Then write: "Mr. Chaplin, we fear, has not studied his Aristophanes."

Was it Aristotle or Aristides who formulated the principles of unity? (Mem.—Always verify your references.) Aristotle, of course.

"Mr. Fairbanks seems to pay but little attention to the Aristoth—damn this pen!—Aristotelian unities."

Rather a gag!

A Social Note.

After all, the stage is a social function and the screen is not—not yet. When you go to the theatre there is a reasonable guarantee that you will see and meet some of the best people. That is the justification of a theatre's existence.

When you go to the kinema you do not know whom you may meet, and some of these film Johnnies are so infernally pushing. Outsiders, most of 'em.

The thing has to be covered because in these days even the oldest and fruitiest newspaper traditions have been put on a democratic basis. One must make an effort to raise the tone of the affair and keep it on sound lines until the craze dies out. Educational films, and that sort of thing. Not so many sub-titles. Better grammar. Say a good word for the music. Point out suitability for children, and so forth. WHAT A BORE!

A Shanks Mare's Nest.

Perhaps you think that I exaggerate, and that even dramatic critics must have realised, by this time, that the photoplay has come to stay. You are probably all very busy, but I read "The Outlook."

Let me introduce you to Mr. Edward Shanks, dramatic critic, unburdening his mind in that journal in regard to the photoplay. "When it rivals the theatre," he says, "it seems to me to be a transitory and vulnerable consequence of what is weakest and most detestable in our age. It is a substitute which is mentally easier and financially cheaper. It does not matter if one gets n late. It does not matter if one comes away early. The 'Silent Drama' . . . will last only so long as the peculiar and unhealthy conditions which engender it."

I told you that there was a distinct smell of gas.

(Continued on page vii of this Supplement.)

Digitized by Google

"SUPERS" AND "SUPERIOR" FILMS.

The Pictures which really are "Better"— and some Others.

(By GRENVILLE ROBBINS, Film Critic of "The Times.")

GRENVILLE ROBBINS.

THE year that is just drawing to a close is notable for one thing at least. That is for the proofs that have been afforded that the film is at last "growing up." For so many years the film was the "Peter Pan" among the entertainments. It began to seem as though it never would grow up. It was certainly unfortunate that it became so excessively popular at an early stage of its development. It grew all at once like Alice during the adventures in Wonderland, and the growth of its intelligence could not keep pace with its physical expansion. For a little while the film seemed to resemble a brainless giant, and the stigma of those early years is still used as a weapon of offence against it by those who refuse to recognise its virtues. In the same way, as people used to tilt at the stage long after it had lost its immorality, earnest ladies and gentlemen now attack the fatuities of the film when those fatuities are well on the way to being driven out altogether. Films are improving by leaps and bounds, and this year it has been almost possible to see them doing so like the lady at the tea drinking in "Pickwick Papers" "wisibly afore one's wery eyes."

A Distinction and a Difference.

Good films should not be confused with "super" films. They are not by any means necessarily identical. The good film is a work of genius. The "super" film may be only a matter of money. One of the striking facts about the year has been the elevation of the "super" film into a kind of fetish. A great cry arose for "super" films, and feverish attempts were made to supply the demand. Exhibitors summoned "super" films from the vasty deep, and films bearing that description actually came when called upon. These "super" films were a motley band, and some of them were so grostesquely magnificent as to be most entertaining, but the fact remains that among all this chaff there were a few grains of wheat. I think that the two outstanding productions of the year—not only "super," but distinctly superior films—were Mr. D. W. Griffith's latest production, "Orphans of the Storm," which was shown at the New Scala Theatre, and "The Four Horsemen of the Apocalypse," which is still running at the Palace Theatre. No one could fairly say after seeing these films that the kinematograph was an entertainment contrived for those who could neither read nor think.

Some Big Productions.

The two most interesting films of the year were the two most disappointing. "Passion," the long-awaited German "super" film, was handicapped by its age and its similarity to "Orphans of the Storm," but it was obvious that here there was not an epoch-making production. Even kinema audiences appreciate a faint leaven of humour, and the naughtiness of the heroine did not compensate for the naïvete of the history. It was interesting, but not unexpected to notice the reception given to this German production. Apparently, responsible members of the film trade had thought that audiences would riot at the mere suggestion of seeing a film from Germany. Of course they did nothing of the kind. They judged the film on its merits, and just because it came from an ex-enemy country their applause was a little excessive.

The other production, the English film, "Flames of Passion," the Graham-Wilcox production, was disappointing, probably because so much had been expected. Mr. Graham Cutts's previous film, "The Wonderful Story," was so good that one was led to hope a little too much. His first film was a great film. His second merely a "super" film.

"Presentation" Falls Flat.

Various other "super" films blossomed at theatres in the West End. The cult of D. W. Griffith was very noticeable, and it was pleasant to see some of his old masterpieces again. "Broken Blossoms," "The Birth of a Nation," "Intolerance," and "Way Down East" were all shown during the year, and each in turn was described by its enthusiastic "publicity manager" as "D. W. Griffiths best film." It was all rather difficult, but then it certainly is difficult to judge between them. To me the last was always the best. Film first nights became quite common, and those implicated took "calls" in front of the curtain "like real actors." This did not destroy the illusion half so admirably as the method of "presentation" which has been adopted. Presentation means creating the atmosphere of the film by means of another medium. It usually took the form of a

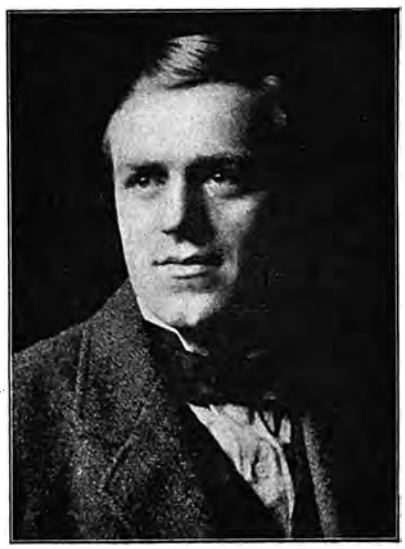
(Continued on page x of this Supplement.)

Digitized by Google

THE DREAM AND THE BUSINESS.

Being the Idle Thoughts of an Idle Fellow.

(*By CECIL PALMER.*)



CECIL PALMER.

BEING no longer what is termed a "publicity man," though still sadly burdened with all the vanity that is a necessary part of his make-up, I am driven to write (on this occasion) as a publicist. Writing as the former on any aspect of the kinema industry, I should be bound to express my views cautiously and in fear and trembling lest I hurt the susceptibilities of the "powers that be" within the trade itself. But as a publicist, I am free to say what I think, and damn the consequences. What distinguishes your publicity man from your publicist is that the former is usually well paid and well received, while the latter gets nothing a week, paid regularly, and more than his fair share of obscurity. There is unlimited scope for some passionate pleader of lost causes who will tackle the problem of obtaining justice for poor, unprotected publicists. My friend, Mr. Charles Lapworth, would fill the rôle admirably, while the Editor of the FILM RENTER could be trusted to supply the friendly badinage that spurs Charles Lapworth on and on, and up and up, and over the hills and far away. The meteoric career of Mr. Lapworth is one of the romances of the industry. It seems only yesterday that I saw him shaking hands with Mr. Norman-Wright. To-day, Mr. Norman-Wright shakes hands with Mr. Charles Lapworth, and what, perhaps, is even more significant, Mr. Norman-Wright calls Mr. Lapworth "an intellectual genius," and Mr. Lapworth refers familiarly to Mr. Norman-Wright as "old man." These two gentlemen are getting on together *infamously*, and now that Mr. Noel Rhys is safely tucked away in Mr. Wanger's capacious pockets, there is no one left young enough or in possession of the requisite degree of "cheek" to disturb their urbanity. Not that Charles himself is lacking in "cheek." I have never recovered from the shock I received when I saw for the first time the cover of "Goldwynner." Only a Yorkshireman with American interests would dare to commission the greatest cartoonist Australia has produced to paint the emblematical British lion as a cover design for his firm's house organ. But there is this to be placed to Mr. Lapworth's credit, that the inside of his journal worthily upheld the character of the outside—how those pages did roar to be sure! I am sorry to learn that the "Goldwynner" died broken-hearted in consequence of the untimely death of the Hepworth Magazine (R.I.P.).

Such Stuff as Dreams Are Made Of.

History has provided its own judgment on the subject of what differentiates a visionary from a practical man. For all practical purposes it ignores the practical man, except to record the fact that such were the men who stoned the prophets and scorned the poets. There is, of course, a sharply defined difference between the type of men whom the world defines as practical and the type of man whom the practical men dismiss as a visionary. The line of demarcation may be faint, but it is capable of clear definition. Your visionary knows he is dreaming, which gives him a supreme advantage over the practical man who does not even dream that he is dreaming. Your practical man must "think" about everything, and nearly everything he thinks about is worth nothing. If he should be accused of dreaming at all, he will assume a magnificent contempt, and, perhaps, an apologetic air, which, in effect, is intended to convey to you the fact that if he has been dreaming it was *when* he was asleep, and *because* he was asleep. God knows what would happen if some courageous fellow suggested to him that he was dreaming, because he was actually wide awake, notwithstanding the fact that he was fast asleep! Nature and Art and Beauty and Truth and little things of that sort are not to be thwarted as easily as your great, big, practical man deceives himself into believing. Even a full-blooded captain of industry cannot avoid taking an occasional "nap," and it is then, thank God, that he is caught napping! He shuts his eyes and opens his mind. And that is the kind of futility from which the practical man cannot escape. It is only when he is asleep that he has the remotest chance of waking up, and when he wakes up he is instantly asleep again. If your practical man could dissociate himself from the turmoil and clamour of the day's work, and consider for a brief space the bondage that holds him fast to materialism, he would go mad. He retains his sanity by an insane pursuit of one damned thing after another.

Your visionary, for the most part, is a man who is willing to die for the things that make life worth living. When we, who pride ourselves on our matter-of-factness, happen to discover that his dreams have come true, we talk about it as enthusiastically as if we had thought about it. Your dreamer, in reality, merely anticipates intelligently. A little intelligent anticipation goes a long way, but, unfortunately, it is a long time before the practical man sees it. To men who dream, life is a more important problem than living. Learning the art of living and the art of earning a living, are two quite distinct functions. Nowadays, the former is almost extinct, while the latter is, mainly, a matter of instinct. Your visionary postulates that life is eternal, and that the thing which practical men call "living," is ephemeral. What is wrong with the world is that most of us waste our substance in the illicit kissing of the ephemeral, and ignore the countless opportunities for embracing the eternal.

Get On—Or Get Out.

The point I am anxious to make—if I have not already sat on it—is that the kinema cannot continue to be the

Digitized by Google

healthy, flourishing and promising institution it is at the present time, unless, in the future, greater thought is given to the production of picture plays which appeal to the imagination. The kinema is, pre-eminently, a place where speech is silver and silence golden. The dull monotony of films which leave nothing to the imagination and next to nothing to the intellect, is much more responsible for the present public discontent than the so-called "reasons" I have seen quoted in the Press. I should be prepared to contend that even if the kinema succeeded in retaining the support of the several millions of people per week claimed for it by those who speak authoritatively on this aspect of the industry, it would be none the less an admission of failure. It is not sufficient to be able to say that its initial success is its final triumph. *What the kinema hath it must hold, and what the kinema hath not it must conquer.* In a world of perpetual motion there is no such thing as standing still. When Time marches, there is no such thing as "marking time." In the words of those splendid failures among men, the fellows who write extraordinary books on "How to Succeed," the kinema must either "get on or get out." The latter is unthinkable, and the pity is that the pundits are claiming that the former is unthinkable also. There is no reason why we should take the pundits too seriously, but the fact remains, that what these men are saying now out of the hardness of their hearts may be said later in consequence of the softness of our own heads.

The World's Best Pictures for All Nations.

I would remind producers, renters, exhibitors and critics that there is a huge public to whom the kinema is unknown. It is comparatively easy to find excuses for this; but, even so, it cannot be disputed that our task is to remove this anomaly. For, let there be no misapprehension on this point; *it is an anomaly.* Broadly speaking, one-half of the world knows not how the other half lives. I know all the usual excuses about many people being Puritans, about some people being prigs, and about others being dirty-minded; but the responsibility rests on our shoulders to carry out a big campaign of intelligent propaganda. This can only be brought about if all those in authority adopt a sane policy of praising all that is great in each man's work. A picture play, whether it is British or American or Swedish or French or German, for which it can be claimed that it contributes something to the artistic achievement of the kinema, should receive unstinted praise from the industry as a whole. Its producer, whoever he may be, is entitled to rank among the world's artists, and (if it be true that Art recognises no frontiers and is universal) I care not what language he speaks or where he was born. If what I have written appears to be the ravings of a visionary, I can only beg Mr. Practical Man to believe that I understand what Henley meant when he wrote: "My head is bloody—but unbowed."

Co-operative Advertising: Books and Films.

One word more. I said earlier that there are signs in certain quarters that justifiable confidence in the kinema has been submerged in an excess of unjustifiable cocksureness. I should be the last to deny that the kinema has suffered much from its enemies, but it is a strange policy which dictates that, having overcome the prejudices of your enemies, you must destroy whatever good impression you have made by proceeding to give them a stiff dose of your own prejudices. For example, I was told recently of a publisher who applied to the renters of a particular film for a list of bookings. It happened that this film was based on a book published by this firm. *The renters in question declined to supply the information.* A more ridiculous attitude I cannot imagine. It could not possibly hurt the interests of the renters to co-operate with the publishers. What better advertising could they desire than a generous supply of such a book (advertising as it would in an exceptionally direct and peculiarly subtle manner) displayed in all the bookshop windows and on the bookstalls throughout the country? Many exhibitors (and, I am thankful to say, many booksellers, too) are keenly aware of the value of this form of co-operative advertising. In my own personal experience, I have seen innumerable instances of exhibitors and booksellers working together in a mutual interest—the bookseller advertising the film, the exhibitor advertising the book. So far from wishing to discourage enlightened enterprise of this nature, renters in general are disposed to give the fullest facilities. It is all the more inexplicable, therefore, that at this hour of the day there should still exist firms who will not see, or cannot see, that the distribution of books based on films and the exploitation of such films are complementary and mutually advantageous as propaganda. It would be unfair if I failed to emphasise the fact that this example of "shortsightedness" is an exception, and not the rule, among film renting publicity departments. But that it should exist at all is sufficient grounds for sounding this discordant note in an article which, if it has not contributed any new point of view, has the modest merit of having reiterated the old one in a wildly excited spirit of optimism. The kinema has come to stay, but whether some of the men who occupy "top positions" in the industry at present are destined to remain is another and sadder story!

"OUR NEW RECRUITS."—*Continued.*

As a Student.

I am interested in these phenomena of the higher culture. I like to ferret out the mental processes behind the odd phrases used and the misty jargon of its fog-bound mentality.

Take the criticisms of "Robin Hood," for example, a film over which you might reasonably expect some enthusiasm, some glow of warmth. One film-cum-dramatic critic says: "It justified the expense," as if he symbolised Posterity looking back at the Great War.

Another says: "It does not pretend to approximate to history," as if he were a chartered accountant cautiously adding "E. & O.E." to his report.

A third says: "It is excellent entertainment of its kind." But so is a dog fight.

A fourth says: "We cannot blame Americans for altering history for us," as if he were seeking to let the culprit down lightly at all costs.

Nearly all film-cum-dramatic criticism in the lay Press is stuffed with this nebulous and irrelevant nonsense. If a film is good entertainment why not say so emphatically, and, if it is not good entertainment, why not say so with equal emphasis?

Of what are the new recruits afraid that they should find it so difficult to express a clear and candid opinion? Why should it be bad form for a film critic, even one who has graduated in the theatre, to show honest enthusiasm over a photoplay?

"Let nothing you dismay!" is seasonable advice to the film critics of the lay Press.

Digitized by Google

ARE AMERICAN FILMS HANDICAPPING THE BRITISH KINEMA?

(By ARTHUR WEIGALL.)

ARTHUR WEIGALL.

IT is now the best part of a year since I brought my series of articles in the "Daily Mail" to a close, and returned to a more comfortable and more profitable use of my ink-pot and pen; and I therefore hardly feel competent to write the "few words" which the Editor of this journal has asked me to contribute, for I must confess that I have not been to "the pictures" more than two or three times in all these months. There is a thought, however, which has been passing through my mind lately, and here, perhaps, is a good opportunity to pass it on. It is this:

Before British pictures can expect to command a world market they must be made to reap paying profits in Great Britain itself. The production of British photoplays must be self-supporting within these isles; and only when we have enlarged our own market and captured it for home products can British producers hope to have the capital to enable them to launch their films into foreign markets. At present the two outstanding facts are (i) that the British home market is not as big as it might be, and (ii) that, such as it is, it is blocked up with American films. If our people patronised the kinema as enthusiastically as do the Americans there would be room for nearly twice as many theatres as are now existing here, and hence the profits obtainable from the home market would be such as to justify proper expenditure on plant and talent in the making of British films.

There are several reasons why the British public has not taken the kinema as fully into its life as the American public has done, and perhaps the most apparent of these reasons is that there has been insufficient study of advertising and showmanship. The main reason, however, why the number of film patrons in this country, great though it is, is not greater is simply the fact that the pictures shown are almost exclusively American. The British public will not patronise the kinema in sufficient numbers to make it a really wealthy and self-supporting industry until the bulk of the films shown are British and deal with conditions they understand, and not with American life and sentiments which are quite often alien to them.

Think this over! Delightful and exciting though American films may be, they not infrequently have about them an atmosphere, hard to be defined, which fails to catch the sympathy of a British audience. If a film be of outstanding merit, of course, this national prejudice is overridden; or if it deal broadly with fundamental human sentiments the touch of nature will make the whole world kin, and will cause the play to be a success in any Western country. But the American film of average merit is bound to suffer in this country from its alien atmosphere, slight though the difference in standpoint may seem to be. An indefinable sense of boredom is felt at the continual representation of conditions of society which are not quite those understood over here.

The case is parallel with that of literature. Is it to be supposed that British magazines of popular fiction would survive if ninety per cent. of the short stories published therein were American and dealt with American life? Is it to be supposed that the British comic papers would maintain their circulation if they were filled almost solely with American jokes? Would the great publishing firms thrive if they issued only American novels describing American life, or, worse still, American authors' ideas of English life?

Of course they would not; and how, then can the British exhibitors hope to attract more people than they already do, or hold those they have, when they present continuously and very nearly exclusively photoplays which, to put it bluntly, are foreign? Is American literature successful in this country? Emphatically, no. With a few notable exceptions it is a dismal failure. Why, then, should the case be different in regard to films? I believe that there would be room for double the present number of kinema theatres in the British Isles if the entertainment provided were mainly British in character.

The home market will not increase until the pictures presented cease to be mainly foreign in character. But British pictures, on the other hand, will not be forthcoming in large quantities and of the best quality until this home market *is* increased.

Something has got to be done to break that vicious circle, and the only solution is joint action by the exhibitors and the producers. They must help one another to push British pictures, and thus to give the British public a form of entertainment which is not generally alien, and not sometimes quite unintellible, to it. I suppose it will be a new idea to many people to think of American films as being handicapped over here by reason of their foreign atmosphere, and to see in this fact the cause of our public's comparatively small interest in the kinema. But let them think it over, with the failure of American literature over here in their mind, and I feel sure that they will agree with me. Our chief characteristic as a race is our conservatism, our love of our own traditional point of view, and our dislike of foreign ideas.

Digitized by Google

The Big Year

THE YEAR 1923

marks the

25TH

ANNIVERSARY

of the establishment of

THE GAUMONT COMPANY, LTD.

in London—the first complete cinematograph organisation to be established in the world.

We shall celebrate our twenty-five years of efficiency and service to exhibitors by presenting during

1923

AN UNUSUALLY ATTRACTIVE INTERNATIONAL PROGRAMME

which will include

TWENTY-SIX "REALART" PICTURES

And a number of

SUPER-PRODUCTIONS

to be announced in due course.

Gaumont

1898 — 1923

Digitized by Google

Progress

During the past year

THE GAUMONT CO. LTD.

has presented the following important British Pictures:—

"A PRINCE OF LOVERS"

and

"SILENT EVIDENCE"

(*"British Screencraft" Productions*).

"ROB ROY"

"CLASS AND NO CLASS"

and

"A SOUL'S AWAKENING"

(*"Westminster" Films*).

"A GIPSY CAVALIER"

(*J. Stuart Blackton Production*).

"TELL YOUR CHILDREN"

(*Donald Crisp Production*).

"A SISTER TO ASSIST 'ER"

(*Baron Film*).

EVERY ONE A SOUND INVESTMENT FOR THE EXHIBITOR.

"Gaumont"

1898-1923

prosperity

DURING
1923
THE GAUMONT CO. LTD.
will make a special effort to mark its
25TH BIRTHDAY
with an ambitious programme of British
SUPER - PRODUCTIONS,
details of which will be announced shortly.

Big producers and big artistes are being engaged, and big subjects are being chosen to be presented in a big way.

ALL
"BRITISH SCREENCRAFT" PRODUCTIONS
and
"WESTMINSTER FILMS"
produced in 1923 will be designed to bring real prosperity to theatres throughout the Country.

"Gaumont"
1898-1923

"British Screencraft"

Digitized by Google

Originality

NOVELTY
VARIETY
&
BRIGHTNESS
are the big features of

"AROUND THE TOWN"

The leading film review of personalities and interesting events in the world of literature, science, art, sport, fashion, the theatre, etc.

EVERYBODY WHO IS ANYBODY
is screen-interviewed in "Around the Town."

THE 1923

Weekly issues of
"AROUND THE TOWN"
WILL PRESENT
ENTIRELY NEW &
ORIGINAL ITEMS

Watch for further announcements

"Gaumont"
1898-1923

Digitized by Google

Good Humour

GOOD, CLEAN
WHOLESOME
HUMOUR

adds piquancy to the programme, and the best humour is found in

"MERMAID COMEDIES"

. . The World's Funniest and . .
cleverest "knock about" Comedies

&

"CHRISTIE SPECIAL COMEDIES"

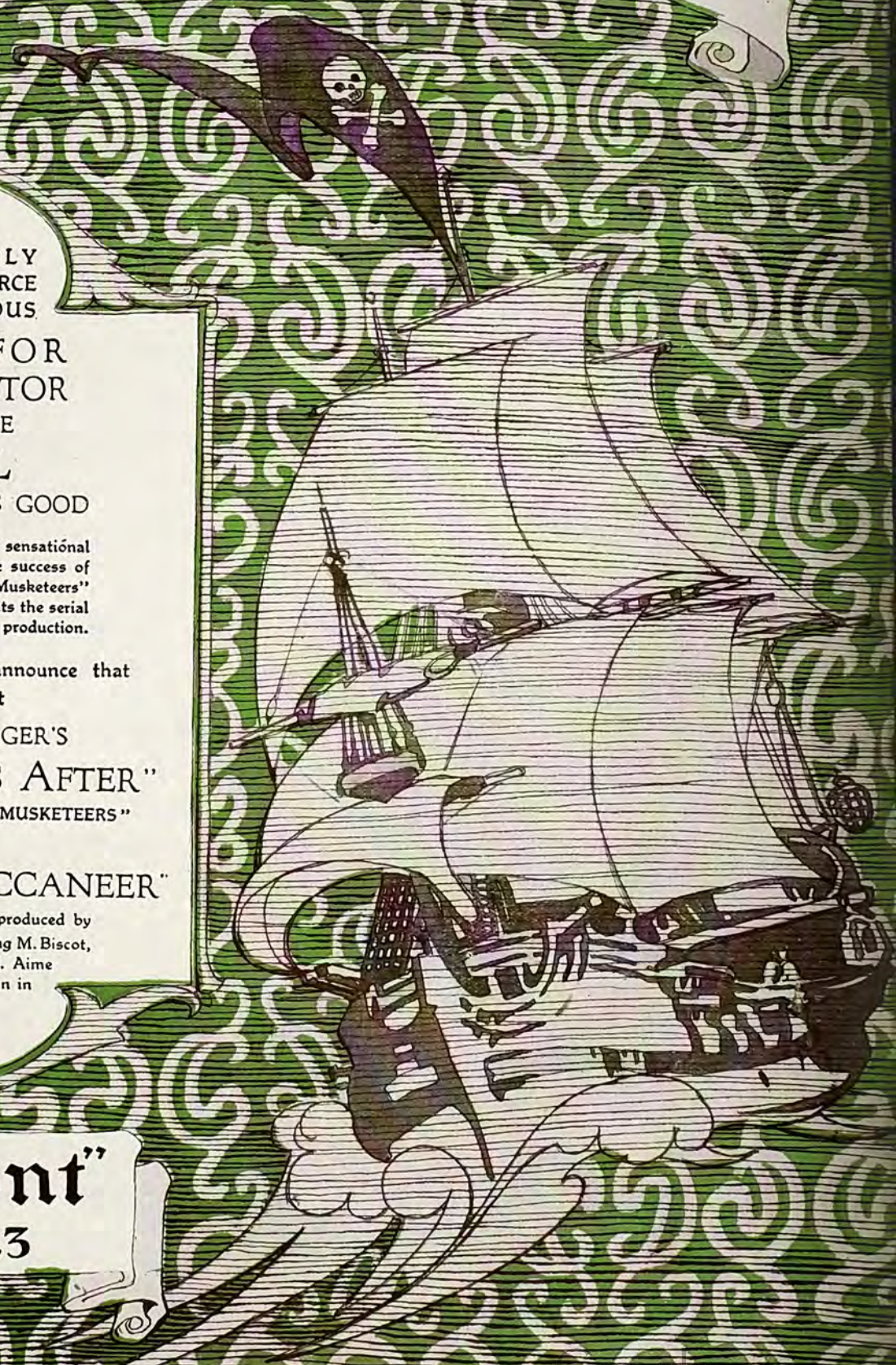
The World's best produced and
.:. funniest farce Comedies .:.

NEW SERIES
of both brands ready
for release in
the New Year

2 Reels each

"Gaumont"
1898-1923

Voyages of Profit



UNDOUBTEDLY
THE BEST SOURCE
OF CONTINUOUS

PROFIT FOR
THE EXHIBITOR
LIES IN THE

SERIAL

FILM—WHEN IT IS GOOD

The days of the old type of sensational serial are gone, but the huge success of the serial version of "The Three Musketeers" proves that the public still wants the serial with the good story and big production.

We have the pleasure to announce that during 1923 we shall present

M. DIAMANT-BERGER'S

"TWENTY YEARS AFTER"

DUMAS' sequel to "THE THREE MUSKETEERS"

&

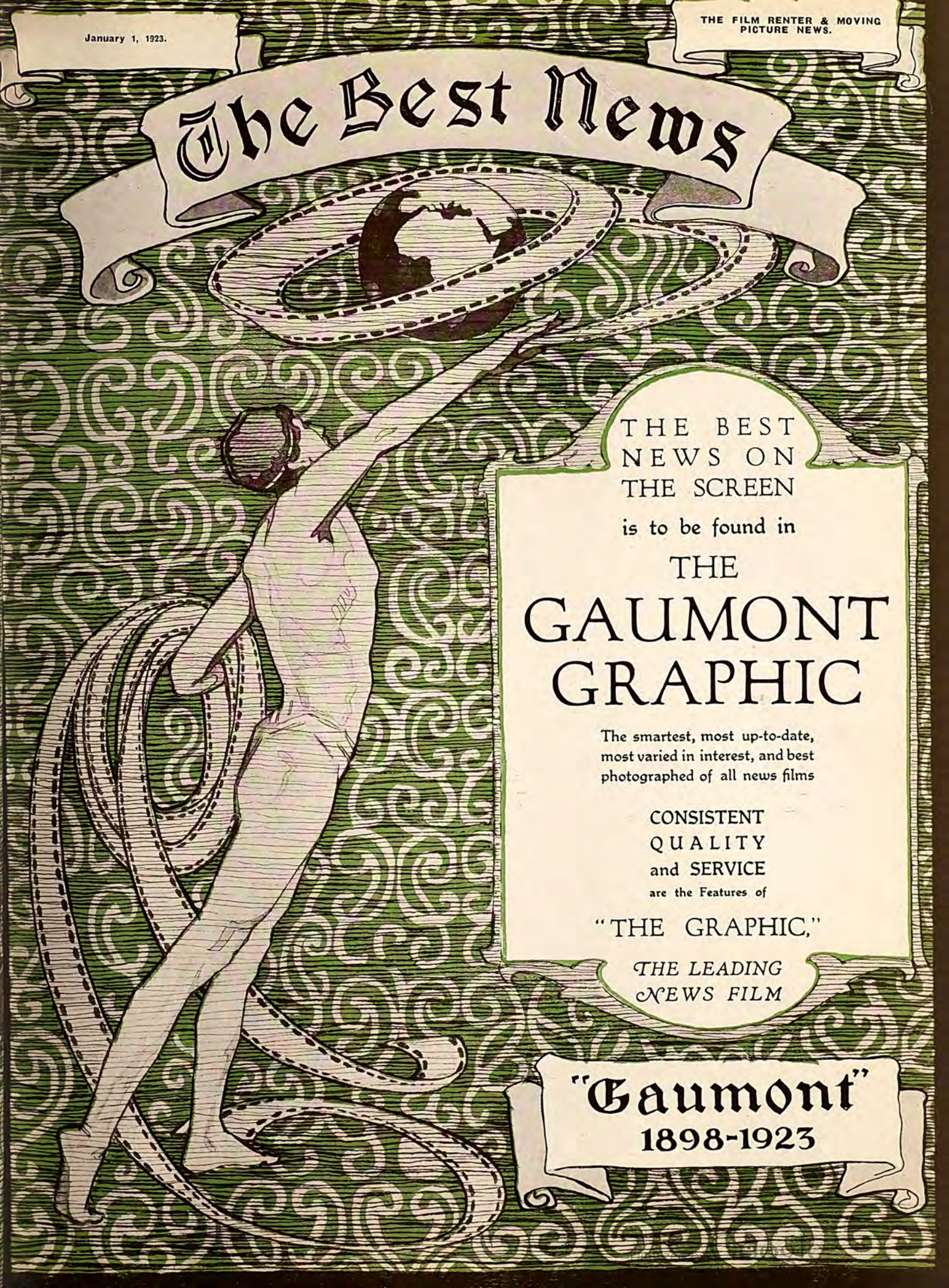
"THE SON OF A BUCCANEER"

a Gaumont Serial written and produced by LOUIS FEUILLADE and featuring M. Biscot, Sandra Milowanoff, and M. Aime Simon-Girard (d'Artagnan in "The Three Musketeers.")

"Gaumont"

1898-1923

The Best News



THE BEST NEWS ON THE SCREEN

is to be found in

THE

GAUMONT GRAPHIC

The smartest, most up-to-date, most varied in interest, and best photographed of all news films

CONSISTENT QUALITY and SERVICE are the Features of

"THE GRAPHIC,"

THE LEADING NEWS FILM

"Gaumont" 1898-1923

THE FILM RENTER & MOVING PICTURE NEWS.

January 1, 1923.

Resolved—

Replace it with a Gaumont Chrono

Gaumont
1898 — 1923

Digitized by Google

VALUE OF THE LAY PRESS CRITIC.

Is the Film Trade too "Secretive" in its Methods?

(By W. HAYWOOD, Film Critic of the "Pall Mall Gazette.")

FOR some time past some criticism has been levelled at the practice of inviting the ordinary journalists representing newspapers to see pictures at trade shows. The point of the criticism is, of course, that, theoretically at least, a trade show is for members of the trade, and nothing to do with the public, their interest not arising until the films are released for ordinary exhibition. If films were ironmongery or blocks of cement there might be a ground for keeping all persons who are not members of the ring carefully outside, but films are presumably made for the purpose of giving entertainment and recreation to the public, and if it is not possible for anybody outside the trade to form a judgment on the quality and value of the films, it would mean that the public would simply have to put up with whatever is arranged for them by those who are financially interested.

W. HAYWOOD.

The odd part is that those who would lose most from the exclusion of a member of the public in the form of a representative journalist would be those whose everyday business is dealing with and exhibiting films. There would be little or no chance for any original idea to be noticed, and the result would be that a dead level would quickly be reached which would automatically kill the goose that lays the golden eggs by the public merely abstaining from going to picture houses at all.

Generally speaking, the ordinary newspaper journalist has no axe to grind. He sees the pictures through the eyes of the public, and his criticisms are invariably of a generous character. He never bothers his head a moment about the possible financial results of any particular picture, his standard is one of whether or not the picture is interesting and worth going to see by the great public who pay their money at the door.

It would not be an unfair criticism to make of the trade that its methods are far too secretive and that so little opportunity is given to the public to decide beforehand the kind of picture which they would like; too much is decided by the renter and exhibitor. Without presuming to criticise the judgment of either renter or exhibitor, it is pretty plain that there has been in the last two years a steady diminution in the number of people who have been going to kinemas, this being particularly noticeable among those classes who ask for something which makes at least some appeal to their intelligence. Apart from a few exceptions, the films which obtain a market are entirely without novelty or interest other than the fact that they are moving pictures.

Even if it were true that they are splendid things it would be not less true that people get tired of too much of the same kind of thing. It is just here where the journalist acts as a tonic, a guide, a philosopher, and a friend to the trade. If any film is shown which indicates an element of novelty, an original design or of interest outside the rut, he never fails to draw attention to it. He does not argue, as do some renters and exhibitors, something in this way: "I can make so much money out of a comedy or a drama of a certain kind. Your film may be very interesting, and might do well, but I am not sure about it, and would rather buy what I know the exhibitor will take." This line of thought sounds practical, and, I suppose, suggests good business acumen, but it is a very short-sighted view. What is really happening is that in order to make money at the moment the whole future is ignored. It does not require a genius to see that the present type of films which fill 90 per cent. of the programs is not going to enjoy the prosperity which belonged to it while the idea was new.

It would not be unfair to claim that the ordinary newspaper journalist gives a better opportunity for the man with original ideas than the trade. He is quick to appreciate anything which is original, indeed, it would

(Continued overleaf.)

Digitized by Google

KINEMA WILL NOT INTERFERE WITH THEATRE.

But Films "Getting Better and Better."

(By HORACE ANNESLEY VACHELL.)

I HESITATE to give my views on the kinema because I know so little about it. My own plays have been filmed delightfully, but I had nothing to do with the actual work, which is so interesting. Artistically, films are getting better and better, and the demand for "good stuff" is ever increasing. The best results will be achieved when authors work hand in hand with producers. The authors, for their part, must be prepared to serve an apprenticeship. I cannot even use the terminology of the film. What I should call the letterpress seems to me much less good than it might be. An author of any reputation is a seeker and finder of the right word, the convincing and arresting phrase. A man with a real gift for headlines, let us say, ought to be engaged. The appeal to the eye will be more irresistible if it is fortified by the appeal to the intelligence, and it takes a very fine intelligence indeed to boil down the verbiage of a "best seller."

Quite enough has been said and written about films with debasing tendencies. The public, as a whole, is clean minded and far more critical than is generally supposed. The demand for the best films must automatically increase with the supply.

I do not think the kinema is likely to interfere with the theatre. Each can and will stand on its own merits. Educationally film work has an illimitable future before it.

"SUPERS" AND "SUPERIOR" FILMS—*Continued from page* V.

tableau, a conversation, a short sketch, or a collection of well-known songs, and by the time that it had finished all atmosphere had departed for the night. The film exhibitor has so little confidence in his own goods that he has to recommend them to the public by giving something else away free. Commercially, this may be a sound proposition. Artistically, it is not.

"Publicity."

A serious attempt has been made to deal with the subject of "block" booking, and the British National Film League is doing good work in this connection. America, too, having invented the system of "blind" and "block" booking, is lecturing us on its absurdity. Slowly a great revolution is taking place in the film industry. This is not the place to discuss it, but the movement is all in the right direction.

Film "stars" have not been over reticent, and at one time they came over to this country in droves, showed themselves to the people, and went away satisfied. It really seems as though the native common sense of the public is gradually bringing this nuisance to an end. Even the daily papers have begrudged "space" to these demi-gods, and these visits can hardly thrive without just a little publicity. This brings me to another fetish of the film trade, which is probably the most widely and at the same time worst advertised business in the world. Publicity matter falls on the desk of the film correspondent in a constant shower. It has to be read, but very little else happens to it. Publicity managers should cultivate the gift of moderate praise and add a dash of humour.

The Achievements of Youth.

Even the worst publicity, however, cannot spoil a good film, and it is the film that is the thing. That is why, after a survey of the year's activities, I am so extremely optimistic with regard to the future of the film—in spite of the Entertainments Tax and the thousand other evils which are being constantly ventilated in the trade Press. The improvement during the last few years has been remarkable and now, instead of wondering why so prosperous a business should have achieved so little, it is a matter for surprise that any business which is so extremely young should have achieved so much.

VALUE OF THE LAY PRESS CRITIC—*Continued.*

not be a bold claim to make that the working journalist is far more likely to have a right judgment of what the public would like to see than either the renter or exhibitor, and is in a position to give that judgment without fear or favour.

The future of the kinematograph industry is by no means certain. He would be a bold man who would predict what is likely to happen, but there is no case on record of any industry in Western Europe which is able to hold its own apart from a constant striving towards improvement. The industry which stands still is doomed. Mere tinkering with technical improvements will avail very little. The mere fact that the kinema industry itself exists is evidence of the overwhelming desire of masses of people for something which has a fresh appeal. But for this fact there is no reason why it should ever have come into existence at all. The lay journalist is in the position of being on a watch tower, able to see things in a way which is not possible to those immersed in the everyday details of the industry.

Digitized by Google

THE EDUCATIONAL FILM OF THE FUTURE.

"Eye the Straightest Road to the Brain."

(By C. L. BUCKLE, M.A., Cantab.; L es L, Paris.)

THE moving picture is probably the most important addition to the educational apparatus of our time, but its association with entertainment has not advanced its progress with our schools and universities. Films produced for instruction and films made for amusement have utterly different aims. Exhibitors who have to draw the public into their theatres and send them away eager to return, cannot afford to displease them with the heavier stuff of thought. Subjects, even if in themselves educational, are ruined for teaching purposes by spectacular treatment; science becomes sensational, and geography a kaleidoscope of isolated scenic marvels. But schoolmasters in charge of boys for definite periods at a time have no one to placate, and can demand of the film every relevant fact available. For them the kinematograph is the most vivid illustrator of phenomena and of processes which it would be difficult otherwise to explain. It is the most direct interpreter we have of the written and spoken word.

The Film-Group of the Future.

The educational film of the future must be the fullest possible record of its theme. It must make no concession whatever to lazy thinking. Subjects must be studied on the film as scientifically and as thoroughly as in the book. Each stream of knowledge must be traced to its fountain head; and as there is no tributary but flows into some greater river, so no single film can have its full value otherwise than in a series. Universities and schools have all to conform to programs covering whole courses over fixed terms or periods. The film must do the same; the film-group must be our unit, and not each separate film.

The International Language.

Putting, then, into our films all the visible knowledge that we possess, and taking the film-group for our unit, how best can we co-ordinate production and organise distribution? Every school and college, in other countries as in our own, has in one sense a common basis of instruction; they all need facts, be they events, mechanical processes, or natural phenomena. They may draw from them varying conclusions or even different interpretations, but chemical reactions are the same in Paris as in Peru; the principles of biology are universal. The film is indeed the real international language, the one medium which all can understand. For that very reason its accuracy and authority must be impeccable; its scholarship must be as scrupulous as that of the best text-book. An effort must, therefore, be made to interest professors and schoolmasters of distinction in its teaching possibilities. Small committees might be formed of specialists in each subject, such as chemistry, geography and the main industries, to examine existing films and classify them for distribution to schools and universities. After that would naturally follow the task of planning future productions, working out scenarios along the lines of present curricula, maintaining always the true function of the educational film, which is to supplement and illustrate instruction by the book or master.

World Scholarship.

This work will inevitably bring our teachers into touch with their colleagues in other countries. It is mpossble to study any subject long without crossing the trails of Continental and American scholars. In this way, with contact established through interchange of scenarios and international discussion, films will be evolved of immense educational value. There would be, through the film, a great pooling of visual knowledge, a representation on the screen of facts which, seen at the same time and in the same way by all, would make instantly clear what had been first taught in theory. Subjects like biology, more fascinating than ever on the screen; like bacteriology and microscopical work generally; like geography, if scientifically handled with relief maps and diagrams as well as more immediately appealing views, all would be more impressive if visualised through the film. The earlier stages of learning anything must mean hard work, but the film would quicken progress and strengthen the memory. "Things seen," says Tennyson, "are mightier than things heard." The eye is certainly the straightest road to the brain.

Vision and Revision.

If all this seems theoretical, there are practical suggestions which might guide us now. The first step is to co-ordinate the first-rate films we have; to range them by subjects, the ages for which they are intended, and the periods or courses which they cover. The problem of distribution must then be tackled. Demonstrations must be given, and schoolmasters and schoolmistresses must be convinced that the film can really help them. Happily it challenges no existing medium, not even the lantern-slide. Books and the teacher, with experience later of the world, must always be the basis of education. The film, which gives life and movement to what we learn, is a splendid new weapon in our teaching armoury. One principle of orderly knowledge is adequate revision. However impressively a master may explain a lesson the first time over, it is bound to fade from his boys' memories as he leads them further on. Historians find it fatally easy to grow hazy about one period when they have passed on to a later one. Geography, studied only from books, is apt to become a muddle of regions and industries. Chemical substances and their several properties are confused.

But when the film is used to drive a lesson home, after the facts have been studied in text-book or notes, then is a really firm impression made. Every point that had been obscure grows clear; the mind receives the fresh knowledge all the more keenly for being half-familiar with it in theory already; facts that were ill-understood fall into place in the boys' minds like the pieces of a puzzle uniting to form a picture. The vision of the film makes the best possible revision for the mind.

Therein lies the immense value of the film for education. It represents real things: it is universal: it is flexible, for it can always be added to. It has in it the true stuff of education, for it stimulates delight and curiosity.

Digitized by Google

INTERVIEW WITH FRED CARLTON,

C.E.A. Organiser in the Lancashire Area.

MR. FRED CARLTON.

I WAS going to open my remarks by mentioning that the Manchester Branch of the C.E.A. was reformed in February of last year, but that would not be correct, because according to the views held by the General Council and its loyal members it was never legally dissolved. There was a breakaway, of course. This will be fresh in memory, but the effect can hardly have been such as the members of the P.G.E.F. (now identified with the C.P.M.A.) expected it, and it is worthy of note that the branch is now stronger numerically and financially than ever it was. This is the deserved result of some really excellent work put in during the interim months, to the present time, by the gentlemen who took over the reins after the split. Notable among them, of course, is our chairman, Mr. W. Stephenson, of Newton Heath and Failsworth, who has rendered me invaluable help in my work as organiser.

Arbitration Triumphs.

Indeed, the several gentlemen elected to the Executive have all proved themselves hard and zealous workers for the Association. We have been able to tackle a number of problems satisfactorily and generally to safeguard and maintain the interests of our members.

Although, as is well known, the C.E.A. has at its disposal the finest legal brains in the trade, we have no fondness for fighting trade differences in the courts, and I am pleased to say we have been successful in settling a number of cases by arbitration. We like to have these little differences which may occur between exhibitor and renter thrashed out in a friendly fashion, and all our efforts have been, and will be, directed towards the creation and fostering of a better understanding between all sections of the trade. On one occasion last year we were able to help an exhibitor who had had some trouble with the Tax authorities and had his certificate cancelled. We took up the matter with such promptness that he was enabled to carry on as though nothing had happened, and later we secured his reinstatement.

Tax Campaign.

Of course we got through a great deal of work in connection with the campaign to get the pledges of M.P.s to vote for the abolition of the Entertainment Tax, and in this matter we have co-operated with the P.E.P.M.A. and the C.P.M.A. The results, so far as we are concerned, have been satisfactory.

Benevolent Schemes.

A matter which has occupied our attention, but in regard to which we cannot express great gratification, has reference to the local Trade Benevolent Fund. This, it will be remembered, was founded under the auspices of the C.E.A. and the K.R.S., and we are very anxious that it should be set in working order immediately. It has been overlong delayed, but through no fault of the C.E.A. Our members are just as much concerned as other trade members that up to the time of writing the balance sheet for the Second Annual Trade Carnival, held at the Free Trade Hall, last year, has not been forthcoming. Nine months seems a long time to take to prepare a simple balance sheet, and the present nebulous state of the Benevolent Fund generally would not suggest the interest and enthusiasm on the part of those responsible which is essential to success.

Contract Difficulties.

Among several suggestions and resolutions which we have brought before the notice of the General Council is one advocating that contracts signed by exhibitors for films should be confirmed in the place where they are signed by the renters or their representatives. Other showmen, not members of the C.E.A., evidently consider this is a matter deserving of their strongest support, and it is perhaps worth mentioning that our resolution on this subject was passed as far back as the early days of August.

We have also recommended that an exhibitor under notice to leave a hall should not be allowed to sign contracts during that period, as, in some instances, managers taking over halls have discovered that the date boks have been filled up prior to their arrival, and they have been tied to take stuff which they did not favour.

I am happy to say that in the early months of the year we were able to arrange revised wages scales with the E.T.U. and the A.M.U., and our relations with these bodies have been of the most amicable character.

Need of Unity.

We look forward to the future with confidence, and I am certain that the Manchester Branch will continue to increase its membership so that in time the Lancashire exhibitors will be for the most part under one banner. This state of affairs would be most desirable, and when it comes the true power of the trade in Lancashire will be felt. Unity, after all, is strength, that cannot be denied, and it seems absurd for us to minimise our own strength by dividing into factions. The Manchester Branch of the C.E.A. is all out to render the greatest possible assistance to members needing it, and we are leaving no effort undone which will hasten the repeal of the Entertainment Tax. We seek to get equity in trade transactions without having to resort to the courts, and are looking forward to the time when the contracts framed as the basis of transactions between exhibitor and renter will not have to be scanned with a microscope for suspicious clauses. After all we live by each other and should work together in harmony.

I look forward to the day when we shall have a general realisation among trade members that "Unity is Strength."

Digitized by Google

Immediate Exclusive Release

The story of a girl who sought perpetual youth and beauty at the risk of her soul. Told as only Marie Corelli knows how. Marion Davies, Star, and exceptional supporting cast including Forrest Stanley, Gypsy O'Brien, Pedro De Cordoba.

FAMOUS PLAYERS-LASKY CORPORATION
presents

MARION DAVIES
in
"THE YOUNG DIANA"

by MARIE CORELLI

Scenario by LUTHER REED

Directed by ALBERT CAPELLANI & ROBERT G. VIGNOLA

A COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

Instantaneous Booking Success

Another wonderful combination by the Star and Author of

"THE FOUR HORSEMEN OF THE APOCALYPSE"

Digitized by Google

JESSE L. LASKY *presents*

Rodolph Valentino

in a Fred Niblo production

"BLOOD AND SAND"

with LILA LEE *and* NITA NALDI

From the novel by

VICENTE BLASCO IBANEZ

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
LONDON

JESSE L. LASKY *presents*

Cecil B. DeMille's *PRODUCTION*

Geraldine Farrar *in*

"The Woman God Forgot"

By JEANIE MACPHERSON

Paramount Revival Series

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

Digitized by Google

How Germany Stands in the Film World To-day

By

ERNEST W. FREDMAN

(*Managing Editor of "The Film Renter"*)

Who has only just returned from an extensive visit to the German Film Industry.

1. Germany Competing for Supremacy
2. What Germany has to Offer England
3. Selling to the World's Markets
4. Dominant Personalities in the German Film Trade
5. What the German Studios are Doing
6. Germany's Leading Producers
7. Germany's Leading Film Artistes
8. The German Trade Through German Eyes

Digitized by Google

GERMANY COMPETING FOR SUPREMACY.

Forging Ahead with Production and Likely to Prove America's Serious Rival.

STILL LARGELY PRODUCING HISTORICAL PHOTOPLAYS, BUT NOW EMBARKING ON MODERN STORIES.

Only a Limited Number of Their Latest Productions at all Suitable for English Screens.

A YEAR ago I went to Berlin for the purpose of acquainting readers of this journal with the latest news of what the German film industry was doing and what productions would be available and suitable for this market. At that time I reported that the German studios were working at full pressure, financed by the big banks and turning out great photoplays, only a limited number of which would be suitable for the kinemas in this country. I expressed the opinion in the corresponding issue to this last year that German photoplays would be bound to come and that they would not excite any passions when they were screened. Twelve months have elapsed, and just a month ago the first German photoplay was shown in the West End of London without exciting more than a curious interest in the first of the productions emanating from a late enemy country. Numbers of German pictures produced two, three and four years ago are in this country, and it is safe to predict that in the forthcoming year there will be many German photoplays shown on the screens of our kinemas.

Craze for Historical Film Waning.

Twelve months ago I said that Germany had only a limited number of productions that we could usefully take. To-day, after an extensive visit to the German film industry, and, after viewing numbers of their latest and greatest photoplays, the position is just about the same as last year as regards the market. The German studios have been working at full pressure. They have been turning out many great productions containing vast crowds of supers lavishly staged, and with settings which are almost, in every case, historically correct. Germany has a passion for historical photoplays. In that they are wise, for when they get to modern stories there is such a continental flavour about them that there is not a great chance of their succeeding in this country. After viewing the latest and greatest photoplays in Berlin there are only a limited number, certainly not more than ten or a dozen, that this country could usefully accept, and which would stand the slightest chance of success in Great Britain. Let there be no mistake about it. The productions that the Germans have during the past year produced are fit to rank with the world's best. Their producers and technical experts have progressed wonderfully. Their lighting is immeasurably finer than a year ago. Their settings and their buildings are still carried out in the same extraordinarily efficient style. Everything is studio built, whether it be a castle, a mine, or a city. Nothing has changed in that respect. All that one sees on a visit to the German studios is that at last the craze for historical photoplays is waning, and there is a likelihood of modern stories being produced.

Some Big Subjects.

What has Germany to offer England? As I have said above, frankly not more than ten or a dozen big films, and amongst those I should put first and foremost pictures such as "Monna Vanna," which Fox purchased for a big price for America; "Nathan the Wise," a remarkable story of the Crusaders, perfectly produced and likely to make a tremendous appeal to Jewish audiences; "Lucrezia Borgia"; "Charolais"; "The Flame," the latest Pola Negri picture; "Peter the Great"; "Love's Tragedy," a modern story which was when I was in Berlin being cut, and has taken over a year to make; "Doctor Mabuse," a real melodrama, which will be an absolute clean up in England; "The Earl of Essex"; "Marie Antoinette," and two or three others which are now in course of production, and which have all the elements of being pronounced successes. There are numerous other smaller photoplays, a very small percentage of which are suitable for the English market. The ordinary program picture that Germany produces requires very careful discrimination, and only a small percentage of this class of production are suitable for screening in our kinemas.

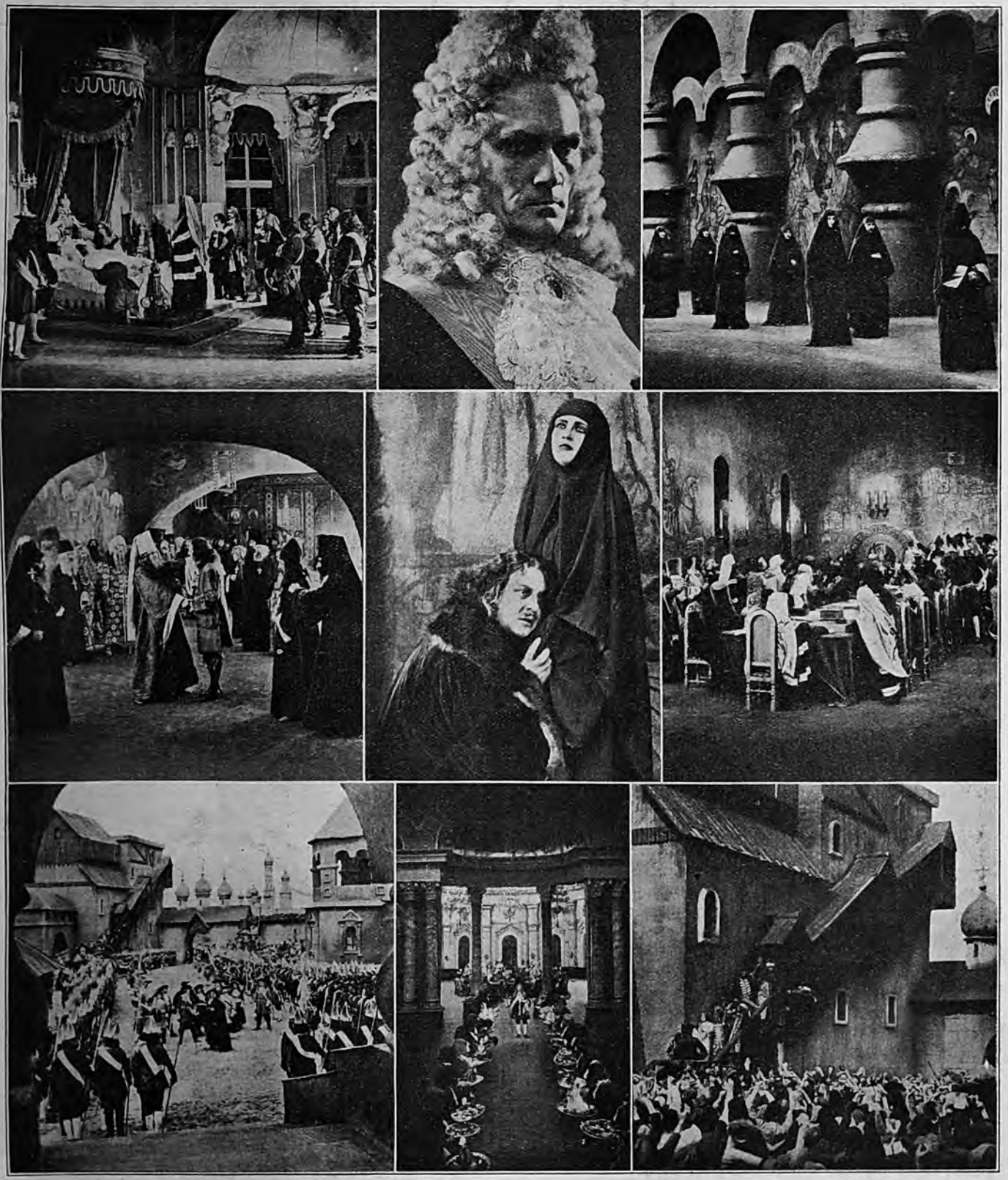
Severe Competition.

The German producers are working hard, but what impresses one more than anything else in Berlin is the remarkable manner in which the Germans compete for the world's markets. Here is real efficiency for, knowing as they do that they can only get a bare percentage of the negative cost back from their home market, they attempt by every means in their power to sell their films to every other country in the world and, on the whole, meet with remarkable success. It is amazing to see the number of buyers in film offices in Berlin. All the more amazing because they have to pay for their productions in pounds and not in marks. German productions will always be a serious factor for the British film industry to reckon with, but they will never be a menace. There are only a limited number of pictures that they make that are suitable in this market. They are more likely to be a very serious rival to America, for their pictures will have a greater appeal in that country than they will over here. That we will take their photoplays is certain, but we should at the same time pick with discrimination, for it is no use over-loading our market with historical pictures that deal with a phase in history that does not appeal to our audiences, neither is there any sense in buying pictures which, merely because they may be cheaper, also stand a poor chance of success when they get over here.

There are a number of German films such as I have outlined above which are suitable for the screens of any country, and these will find their way here without doubt. They should certainly be shown, for any picture which is a good picture should be seen on our screens.

Digitized by Google

PETER THE GREAT FILMED.



Russian History on the screen. Wonderful settings, historically accurate, containing some great scenes featuring Emil Jannings as Peter.

Digitized by Google

WHAT GERMANY HAS TO OFFER ENGLAND.

Big Photoplays Lavishly Produced and Remarkable for the Perfect Accuracy of their Historical Settings.

TEN BIG PRODUCTIONS THAT ARE CERTAIN TO BE SEEN ON OUR SCREENS.

THE cry for super-productions that we have heard in England for a considerable time is likely to be met to some extent by the German producing studios, which have now completed and have ready for this market—some already sold—a number of photoplays which certainly will require earnest consideration on the part of exhibitors.

Attraction of "Monna Vanna."

Out of the number of big supers that Germany has turned out during the last few months, there are roughly about ten big films which will make an appeal to exhibitors in this country. They are a varied assortment, the majority of which are historical photoplays and remarkably well produced. One of their greatest is "Monna Vanna," produced by the Bavarian Film Co., and in every sense of the word a really magnificent production. As will be seen from the scenes on another page, thousands of supers took part in this photoplay and the settings, costumes and general ensemble are as near historically perfect as one could possibly imagine. This is a picture full of interest and its crowd scenes are handled wonderfully. There is little doubt of the success of this production, which Fox bought in America for 85,000 dollars.

Other Fine Productions.

The same company have produced "Nathan the Wise," a big Jewish story of the Crusaders' days, remarkable for some marvellous acting by Werner Kraus as Nathan. In many respects this is one of the best films that Germany has to offer and is certain to be a terrific success over here.

"Love's Tragedy" is a picture which Joe May, one of the biggest producers in Germany, has taken a year to make. It is a modern story with Emil Jannings, Germany's greatest film actor, and Mia May appearing in it. The theme is original, and many thousands of feet have been taken, which will undoubtedly be cut down to about ten reels. It is a very big picture.

"The Flame," the latest Negri picture, is also a remarkably fine production. It is a departure from the kind of picture that Pola Negri usually appears in, being the story of a Paris cocotte. It is doubtful if Pola Negri has ever done finer work than in this picture, her character study being intensely interesting and never failing to grip the attention of the critic. "The Flame" runs between 6,000 and 7,000 feet, and may have a little difficulty in passing the censor over here.

The Greatest Surprise.

"Lucrezia Borgia," the Richard Oswald production, is the greatest surprise. This picture is utterly untrue to history. It presents Lucrezia in a guise that we have never associated with her before, viz., a charming young woman without any of the devilish practices that are associated with the name of Lucrezia Borgia. Nevertheless, Oswald has produced a picture that is great entertainment. We have all the familiar crowd scenes remarkably well handled, and Conrad Veidt as Cæsar Borgia gives a fascinating study that is so perfectly portrayed as to excite exceptional interest. This film has one of the greatest acting casts in a German picture, as, in addition to Conrad Veidt, Liani Haid, who takes the part of Lucrezia, is a very fascinating actress, whilst Albert Bassermann and Paul Wegener, two big German actors, are also featured in this production. The length of "Lucrezia Borgia" is about 10,000 feet, and Richard Oswald, who produced it, must have had the same idea that Gordon Edwards had when he produced "The Queen of Sheba," viz., to make history entertaining.

"The Earl of Essex," which features Eugen Kloepfer, Eva May and Agnes Straub, is another historical photoplay which has, of all things in the world, a happy ending. Again the producer has made many mistakes, and it is doubtful whether he is historically accurate in his study of Queen Elizabeth, but still it must be admitted that from the general public point of view this picture will undoubtedly prove entirely entertaining.

A Wonderful Final.

An outstanding picture is undoubtedly "Charolais," produced by the Stern Film Co., and directed by Germany's coming producer, Karl Grune. This has an exceedingly simple story, but, featuring as it does, Kloepfer and Eva May, has in its production some real touches of genius. The final scene in this film, where the heroine is to be burnt at the stake and her father prays for some portent from heaven to prove that she is innocent, is wonderfully portrayed. We see Eva May bound to the stake on the hill top with thousands of people gazing at the flames which have just started to lick hungrily around her, when suddenly the clouds obscure the light and rain pours in torrents and extinguishes the fire. It is one of the greatest endings that I have ever seen in any picture, and this photoplay, exceptionally well produced as it is, with a simple story, is one that should have a good market in this country.

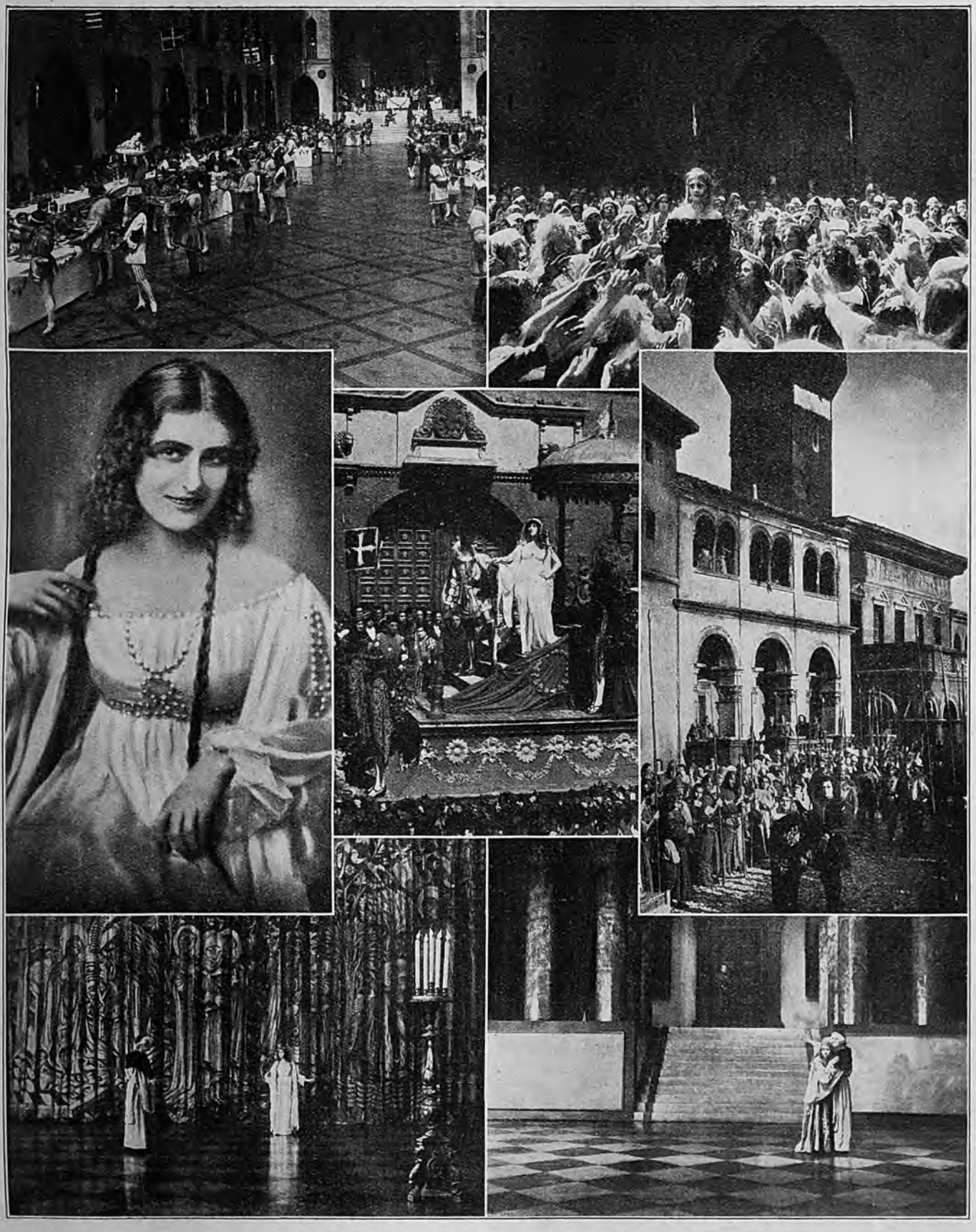
History, Fiction and Excitement.

"Peter the Great," another Efa production, is a story of Russian history produced by Buchowetzki and features Emil Jannings and Dagni Servais. This is a story of Russian history in the time of Peter the Great, and Jannings gives an extraordinarily fine portrayal of the grim tyrant of Russia.

(*Continued overleaf.*)

Digitized by Google

OUTSTANDING SCENES IN "MONNA VANNA."



"MONNA VANNA" is considered to be one of Germany's greatest photoplays. The illustrations show the handling of this great picture and its spacious settings.

Digitized by Google

SELLING TO THE WORLD'S MARKETS.

Germans Working for Berlin to Become the Film Centre of the World—The Great Attention that is being paid to Foreign Sales.

ONE of the most extraordinary things that impresses itself upon the mind of a visitor to a film manufacturer's office in Berlin is the astonishingly efficient manner in which they conduct their foreign sales. With a good deal of knowledge of British and American business conditions I have rarely seen anything so interesting as the manner in which the German pursues his way to open trade in every centre of the world. German manufacturers do not produce for their own market. They are quite candid about it. When you get in conversation the first thing they tell you is that they cannot get more than five per cent. back of the cost of production from their own market. Therefore they set out to force their way by hook or by crook into every other country in the world, and, *bear in mind, they are succeeding.* Berlin is literally crowded week in and week out with buyers from not only Central Europe, but from England, America, South America, Spain, Italy, Japan, and every possible centre that you could think of. Projection rooms are running every day, showing copies of their latest productions to potential buyers, all of them eager to see the best pictures and to buy them for their own particular market.

Business Efficiency and Enthusiasm.

To give an idea of the efficient manner in which the Germans work their foreign sales department, I was seeing a picture through at half-past twelve on a Saturday morning which did not finish until well after three o'clock. There were seven buyers in the room from various countries, each and everyone of whom sat the picture out, and then proceeded to negotiate for the sale of the picture. You can go into a German film manufacturer's office at any time of the day, and for the most part find their projection rooms filled with buyers and see their principals engaged in negotiations with representatives of other countries.

Never Sells in Marks.

The German does not sell his film in marks. That is the first thing you notice when you hear him conducting a business conversation. He sells either in dollars or in pounds. He will sell in the currency of any country, but *never in marks.* The prices they get are good. They have no small idea of the value of the English market. When I casually inquired the price that they expected to get for some of the supers they had for the English market, they all seemed to centre on the sum of £10,000. They are likely to get many disappointments if they pursue their ideas in that direction. Generally speaking, Germany is out to make Berlin the film centre of the world. Sales are taking place every day, and their foreign departments are working with feverish activity. The Ufa Company a few weeks ago declared a dividend of 30 per cent., mainly owing to the excellent foreign sales that they had negotiated. Their productions are getting into every country in the world. America has taken many, Central Europe absorbs nearly all, France has taken a great many, whilst South America and the Far East also absorb a large number of German pictures. There are large numbers sold to Great Britain—indeed, I found that with every big super negotiations had been opened up with one or other of the London renters. The German is anxious to get his films into England because he thinks there is an immense amount of money to be taken from this market. He is almost as well informed as to the prices that are paid for American films as anyone could be; and has a profound belief that his picture should obtain just as much money as any big American production. His mentality in this direction can be gauged by the fact when you casually ask what price he expects for a particular production and probably raise your eyebrows, he immediately counteracts it by saying that such and such an American film drew so much in England.

Foreign Sales the Great Objective.

It is the German's business to sell films all over the world. To be absolutely fair to them one must concede that they are succeeding, and succeeding remarkably well. Foreign sales to them mean the difference between profit and severe loss. Therefore they work hard to get their pictures into other markets. As far as possible they produce their films for an international market, and in many cases two different endings have been made to a picture so that it will suit the taste of any particular country. One might with advantage copy some of their ideas, for there is no doubt that the foreign sale is the big thing that is going to count in the future with any film producing concern.

WHAT GERMANY HAS TO OFFER ENGLAND.—Continued.

"Doctor Mabuse," a Decla picture which was produced a few months ago, is one of the strongest photoplays we have seen from any country. It is the story of Doctor Mabuse, the gambler, and shows this arch crook in a number of extraordinary adventures, only to be defeated by the Chief of Police. For sheer excitement this picture would be hard to beat.

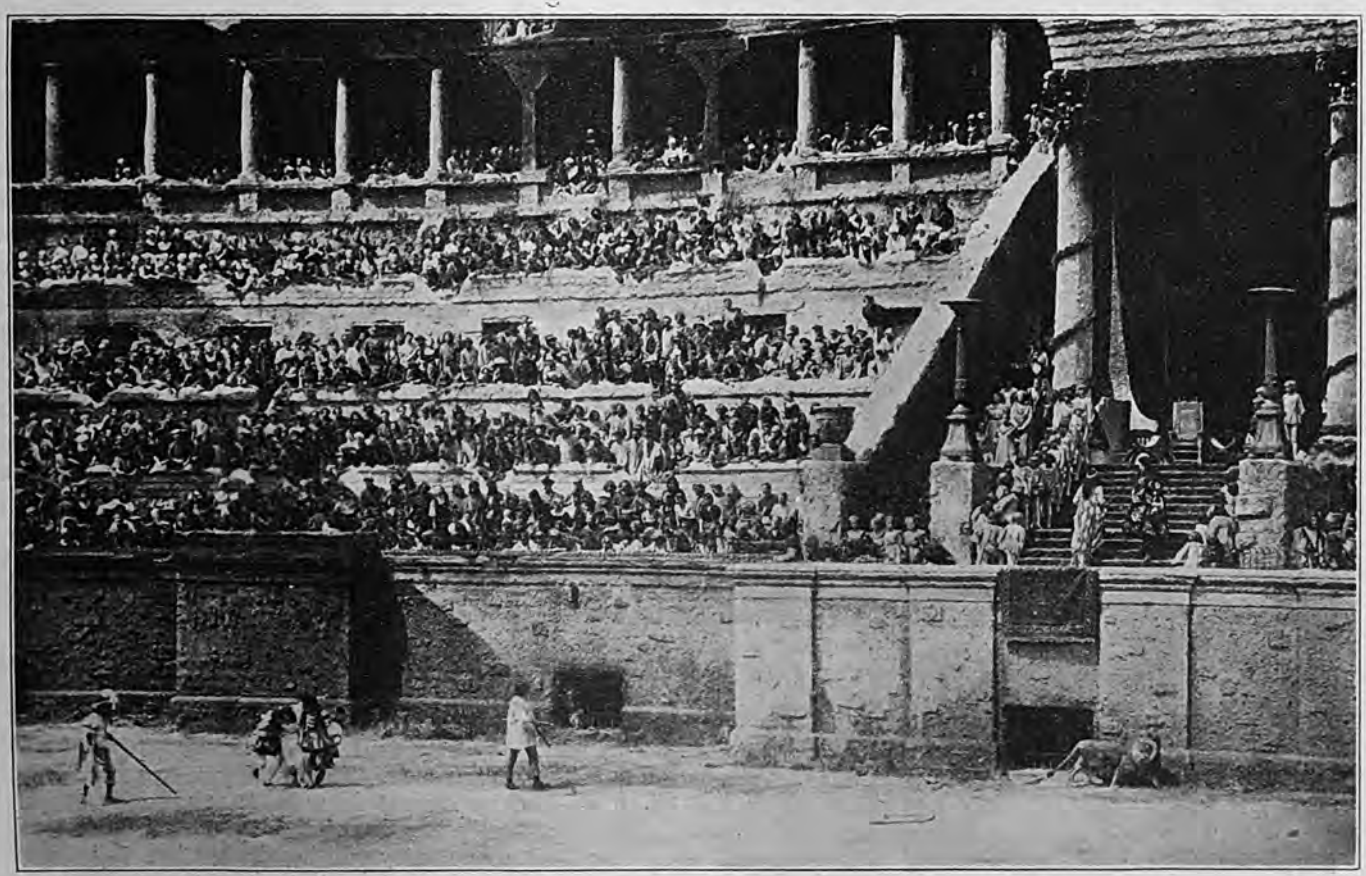
"Marie Antoinette" is a big Efa production starring Diana Korenne which is at present in this country, and which I did not have the pleasure of viewing. Report speaks very highly of this picture, which has been sold to England for a very large amount.

Briefly, these are the outstanding pictures that Germany has to offer, although there are a few others which may be worthy of inspection and which would pay for viewing. As will be seen, the number of films available for this market is not very excessive, but those mentioned above are impressive photoplays full of action, lavishly mounted and superbly produced. For this reason alone they are worthy of the attention of kinema exhibitors in this country.

Digitized by Google

LUCREZIA BORGIA FILMED.

A scene which shows the great depth of one of the settings. This set was specially constructed outside the studio.



Another enormous scene in "Lucrezia Borgia," showing the vast number of supers engaged.

Digitized by Google

DOMINANT PERSONAL FILM

Felix Kallman of the Ufa, and the Outstand

ROUND THE TRADE IN BERLIN, AND THE IMPR

ERICH POMMER.

A VISIT to the film industry in Berlin is instructive because of the impression one receives of absolute efficiency in the various offices that one visits. The premises of any of the film companies situate in Berlin are very much more elaborate and spacious than the offices that we are accustomed to calling upon in Wardour Street. Berlin has its Wardour Street; that is to say, that its film industry is mainly housed to a large extent in one thoroughfare or in other streets leading off. The latter end of Friedrichstrasse is the Wardour Street of the German film industry, although one finds the biggest concerns, such as the Ufa, Efa, Decla, Terra Gloria, housed in vast offices some distance away. The principal concern controlling the German film industry is the mighty Ufa Company, the presiding genius of which is Mr. Felix Kallman, who has been in control during the past few months.

Ufa is financed by the big German banks, of which the Deutsche and Dresdner are mainly interested. Mr. Kallman is an exceedingly interesting man to interview. He is easily the most dominant personality in the German film industry to-day. Close upon 70 years of age, Mr. Kallman has made his mark in other fields of commerce, and the fact that the banks put him in control of the Ufa Company shows the extent of their confidence in him. Mr. Felix Kallman is the man who was the great factor in the General Electric Company's success in this country. He it was who erected their great factory at Hammersmith, and he has been actively identified with other great commercial interests which, under his wizard touch, have been turned from comparative failure into big financial successes. A slight, spare man with a keen face, the prominent feature of which is his shaggy eyebrows, Mr. Kallman impresses one with his personality and his determination to make anything he touches a success. He is intensely anxious to see the Ufa Company dominant in the world's markets, and it may be mentioned that, under his control, in November Ufa declared a dividend of 30 per cent. Mr. Kallman knows that pictures, to be a financial success, must be made suitable for the markets of the world, and accordingly, wise in his generation, he is concentrating upon great productions which he knows will make an instant appeal not only to this country, but to America.

The Ufa will be controlling such big productions in 1923 as "Oliver Cromwell," which is to be made in Germany and many exterior scenes to be taken over here, whilst "Martin Luther" and "Imogen" are also scheduled for production. Mr. Kallman looks ahead, and sees that the German film industry, to gain entry into other countries, must necessarily throw their own doors open to the productions of the world, and to this end is a strong opponent of the law which only admits a certain number of films into Germany. "I am," said he, in the course of a most interesting conversation I had with him, "bitterly opposed to the 'Contingent,' which I have always endeavoured to get removed. This is, as you know, a measure imposed by the Allies, so that we cannot do more than urge its removal, and I am hopeful that very shortly we shall have this embargo on foreign films removed altogether, and a free entry will be allowed into this country of all productions of the world. It is only by throwing open our screens to the world's productions that the film industry, both here and abroad, can hope to meet with financial success."

Digitized by Google

TIES IN THE GERMAN TRADE.

Erich Pommer of the Decla Co., ng Figures.

SSION THAT IS MADE ON AN ENGLISH VISITOR

There is no shadow of doubt that with Felix Kallman at the head of affairs the Ufa, with their vast ramifications, will still continue to hold the centre of film activity in Germany.

Another very prosperous and ambitious concern is the Decla Bioscope Company, under the control of Erich Pommer. Young, and remarkably gifted, Mr. Pommer has made phenomenal progress in the German film trade. Under his able tutelage Decla have risen in the past 18 months to one of the livest concerns in Germany. Mr. Pommer is one of the hardest workers in a land where the first thing that strikes one about their people is their passion for work. Never idle, he works from early morning until late at night, and the result to-day is seen in the extraordinary position that the Decla Bioscope occupy. His genius can be traced in production. He sees the result of every day's work on the screen immediately it is developed, and the results of his work are to be seen at the Decla studios, which are a model of perfection. This company have produced many excellent successes, such as "Doctor Mabuse," and are now engaged on a film of the ring, upon which Erich Pommer is devoting the greatest care and attention. Mr. Pommer is another man who sees the importance of selling his productions in the world's markets, and his foreign sales department, under the care of Mr. J. Powell, an Englishman who is well-known on the Continent, has been able to influence many big deals. The Decla offices are situated in an imposing building, and its vast rooms, beautifully panelled and lavishly furnished, impress one immediately you enter the building.

Other personalities in the film industry are Mr. Schach, the managing director of the Stern Film Company. This very capable gentleman was one of Germany's greatest journalists, having only entered the film industry a short time back, during which time he has, however, made his mark. Herman Fellner and J. Somlo are another concern who are negotiating many foreign sales, the first named gentleman having made many journeys to America and succeeded in disposing of many big German productions. Carl Bratz, who left the Efa some months ago, but who is now credited with the intention of returning to the trade, is another well-known personality whom one sees most prominent at the Adlon Hotel, whilst Hans Neumann, of the Cserepy Film Company, A. E. Hubsdch, Richard Oswald, and E. Morawski, of the Terra Company, are other personalities who impress one with their efficiency. Ike Blumenthal and Sam Rachmann, of the Efa, are also always to be seen in the Hotel Adlon.

The leaders of the German film industry certainly impress one as recognising the solidity of their business, which they are fully determined to place in the forefront for the German Empire. They get all the finance that they need, for practically the greater part of the industry in Germany is financed by the big banks. Certainly the large concerns are financed by the Deutsche, Dresdner, or one or other of the big banks in Berlin. Despite the plea of poverty that one often hears, there always seems to be plenty of money forthcoming for film production. The film industry is helped in every possible way by the Government, who recognise the valuable propaganda their films are for the German Empire, and accordingly do not hinder them in any shape or form, but encourage them to the fullest extent. There is many a lesson to be gained in this country by the state of the German film industry to-day.

CARL BRATZ.

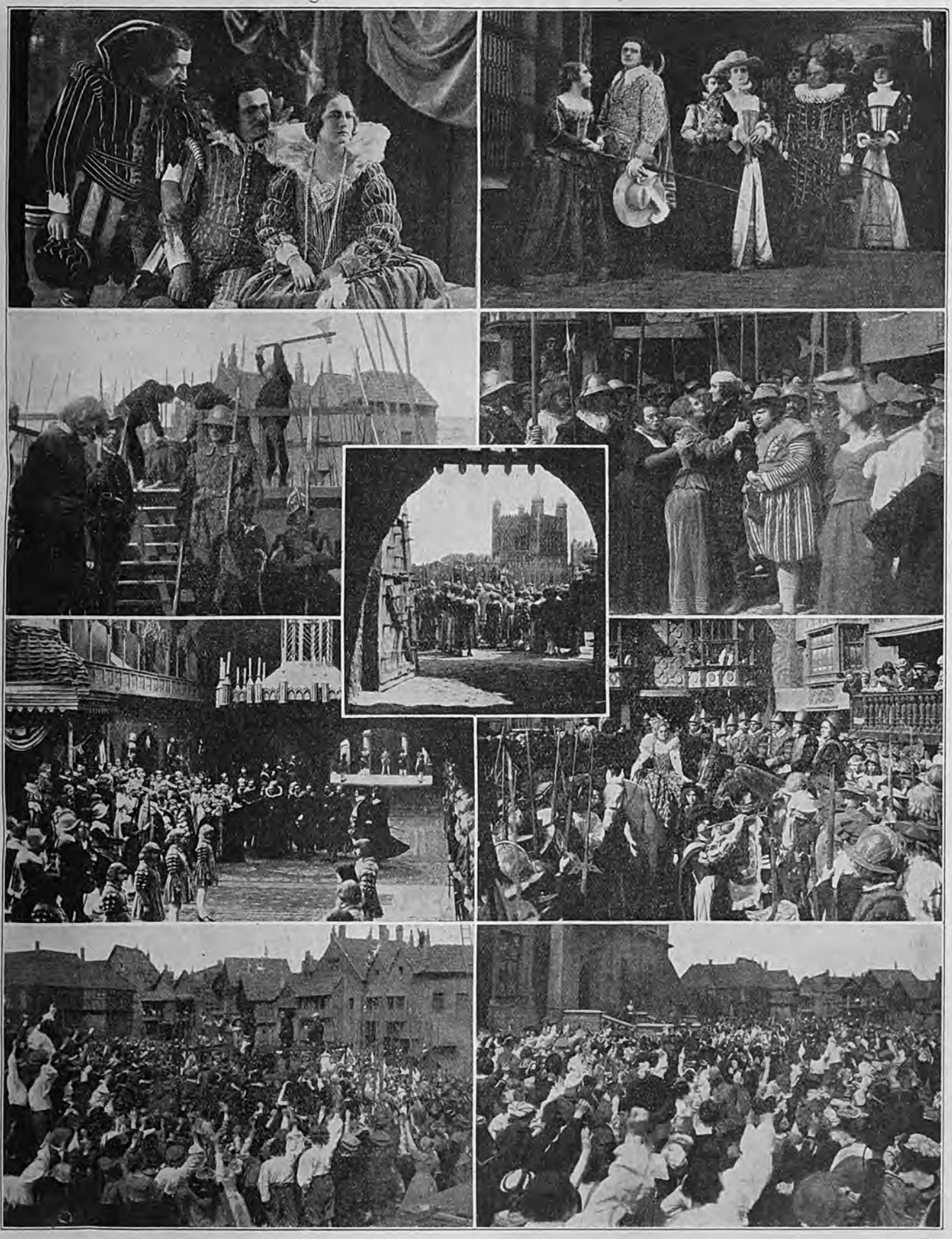
Digitized by Google

STRIKING SCENES FROM LUCREZIA BORGIA.

Some idea of the variety of the settings and crowds engaged. The two centre pictures show Cæsar and Lucrezia Borgia.

Digitized by Google

ENGLISH HISTORY MADE IN GERMANY.



Scenes from "The Earl of Essex," showing Old London, with the Tower of London in the centre. Wonderful crowd scenes are a feature of this picture.

Digitized by Google

WHAT THE GERMAN STUDIOS ARE DOING.

Productions still going on with Feverish Activity—The closing down of Efa—Wagner's "Nibelungs" Ring now in Active Preparation.

A PERSONAL IMPRESSION.

THE studios of the German producing companies in Berlin are well worth a visit, for it is more than interesting to see the manner in which they are working, and the kind of production that is being made. Undoubtedly one of the most interesting sights is that of the Decla studios at Baabelsberg. Here a veritable hive of industry exists, and whilst I was visiting this concern I had the pleasure of seeing some of the scenes being taken for the great production that this company is engaged upon of Wagner's "Nibelungs." Directed by Fritz Lang, one of Germany's greatest producers, the settings that were being built (an idea of which can be seen by the illustrations on another page) almost beggar description. The greatest pains have been taken by their architects to see that Wagner's opera, which my readers are doubtless aware is an old Scandinavian story, has settings entirely in accord with the story. Whilst I was there hundreds of workmen were engaged in erecting sets, one in particular a mountain side scene being almost as solid as a mountain itself. It is intensely interesting to watch settings being made under the direction of the architect, who looms just as important as the producer in these pictures, for the German leaves nothing to chance, and in the grounds of the Decla studios are to be seen temples, castles, and every kind of setting used in their big productions. "Nibelungs" should be one of the biggest pictures that this company have ever made, and the utmost pains and care are being taken to ensure its being a masterpiece. Featured in it are some of the finest actors and actresses in Germany, whilst the producer, Mr. Lang, is also steeped in Wagnerian lore, and it is certainly his touches into the picture which make it a very outstanding attraction.

AT THE STERN FILM COMPANY'S STUDIOS.

Left to Right: Karl Grune (Producer), Ernest W. Fredman, G. Schach, H. Fraenkel, and Liani Haid.

Speed in Working.

The Decla studios are working at full speed, and their producers are busily engaged from morning until night, and there is little doubt that this concern will market in the near future some of Germany's greatest photo-plays.

I visited the Terra studios, another fine daylight studio within half an hour of the heart of Berlin, where the Stern Film Company were busily engaged upon a film, the principal scenes of which were being taken in a mine. To ensure accuracy in this production Karl Grune, the producer, actually spent over a week down a mine, so that he would be able to faithfully portray its workings on the screen. A feature of this particular picture is a great explosion which takes place, and which will undoubtedly form a big attraction in the film. Liani Haid, one of Germany's coming actresses, is featured in this production, and whilst I was at the studio I saw a mine being built with runway for the trucks and pit ponies all complete. This, I understood, was put up in just over two days, which certainly gives one some idea of the speed at which the German producing companies are working.

End of a Foolish Policy.

The European Film Alliance, or, as it is more commonly known, the Efa, had just closed down when I was in Berlin, and their studios were being rented by outside firms. The temporary closing down of this company had been expected for some time, as the foolish idea of paying their stars and supers in dollars, instead of marks, undoubtedly contributed to its downfall. Of their producers Lubitsch has already sailed to the States, whilst George Jacoby and Buchowetzki are certain to produce for other companies. In any case, the closing of Efa is certain to be only temporary, as there is bound to be a reconstruction, when it will be found that any contract made with an actor or actress will be made in marks, and certainly not in dollars. Efa have completed some excellent pictures, notably, "The Flame," "Peter the Great," "Napoleon's Little Brother," and others which will probably go to America first, and then find their way into this country.

Digitized by Google

WHAT THE GERMAN STUDIOS ARE DOING—*Continued.*

Activities of the U.F.A. Company.

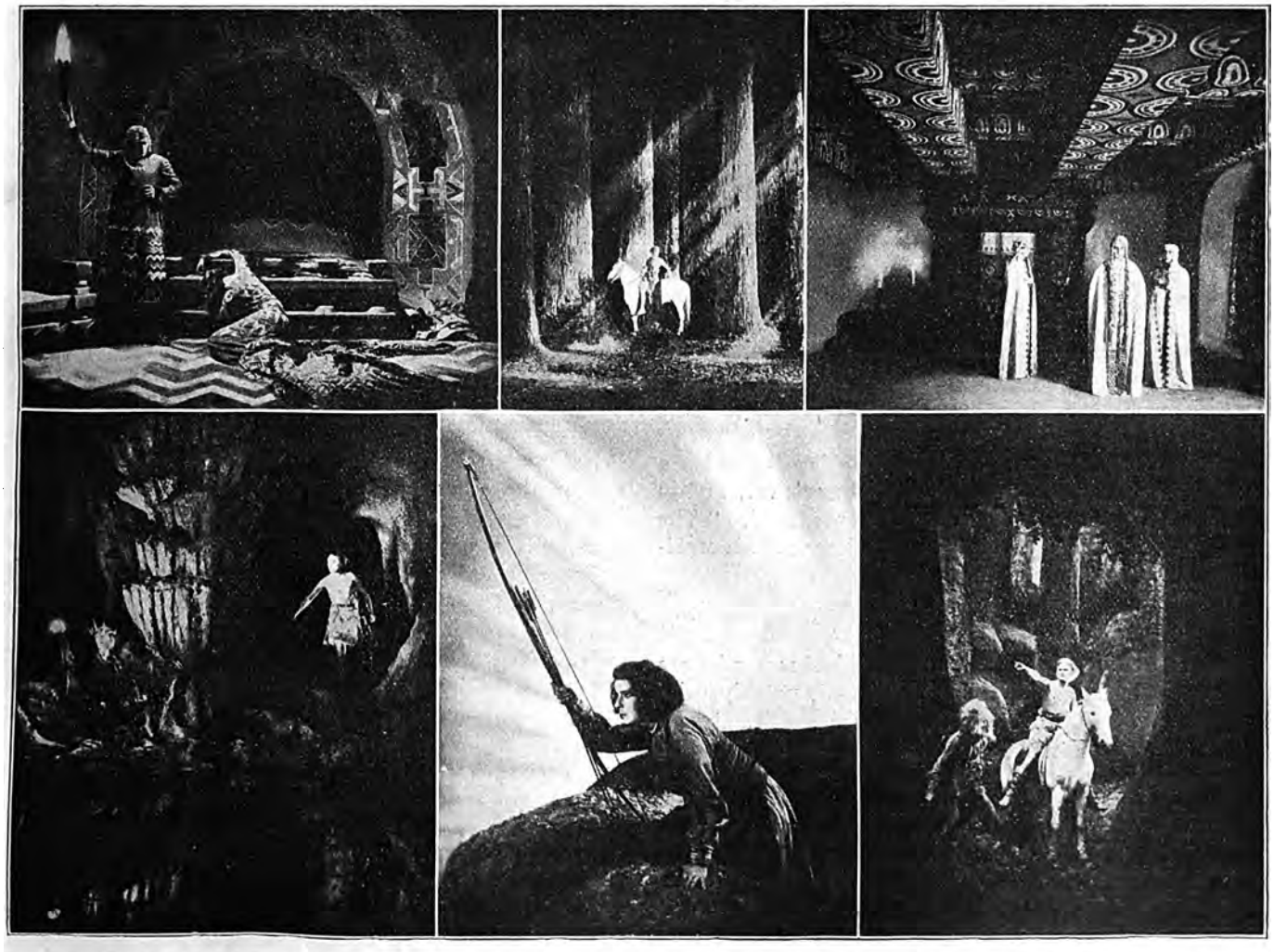
Terra Films had just completed "The Man in the Iron Mask," from Dumas's celebrated work, when I visited their studios, and at the moment were not engaged on any other production, although I understand their plans embrace a series of ambitious photoplays in the near future. Most of the Terra Company's photoplays are historical, and there does not seem to be very much deviation of their plans for the future. "The Man in the Iron Mask" was not ready for showing, so I cannot give a review of this particular picture. As hitherto, three or four of the principal producing companies in Germany are controlled by the mighty U.F.A. Company, who market all their productions for the world. In Tempelhof is to be found the Union Company, who made "Passion," "The Golem," "Sumurun," and other well-known pictures, whilst Messters are another concern whose productions are marketed by U.F.A. Other important concerns in Germany are the Emelka Company, who had just passed through some troublous times, but whose two pictures, "Monna Vanna" and "Nathan the Wise," have made tremendous successes.

A Glut in 1923?

The National Film Company, the Gloria Film Company, and the Rex Film Company were all working at high pressure. Joe May, one of the leading producers in Germany, had just completed a picture which took over a year to make, and at the time I was in Berlin his studios were being leased to an English producing company, with Mr. Adrian Brunelle, the directing head. A part of Efa studios were being leased to Mr. Louis Zimmerman, the well-known head of the Apex Film Company, who is putting out another Harry Piel serial. This production is on similar lines to those in which the clever stunt artiste appears in the past, each episode being full of thrills and interest. Not one of the German studios was standing still. Each and everyone was full of activity, and production going on from morning till night.

The U.F.A. have a most ambitious programme, the companies producing for them being engaged on a production of "Oliver Cromwell," which Mr. Kallman, the head of the U.F.A., intimated to me would be the greatest picture that his company had ever put out. Other U.F.A. productions will be "Martin Luther" and "Imogen," from the great Shakespearean play. Judging by the rate that Germany is producing there looks like being a glut of productions in 1923.

WAGNER ON THE SCREEN.



"THE NIBELUNGS" in production. Some preliminary shots of what is claimed will be Germany's greatest picture.

Digitized by Google

GERMANY'S LEADING PRODUCERS

Outstanding Men who are responsible for Big Productions.

THERE is no lack of good producers in Germany, judging by the amount of films that Germany produces, but as in every other country there are only a limited number of really good men.

Lubitsch and Lang.

Ernest Lubitsch, who last year was the recognised star producer of Germany, has now departed to make pictures for Paramount, who have in turn loaned him to Mary Pickford to produce this talented artiste in a big super. Lubitsch still possesses the genius for bringing unexpected things into the picture, and he is undoubtedly a great producer. Pictures such as "Anne Boleyn," "Sumurun" and "The Wife of Pharoah" will stand as a testimony to the greatness of this producer's art, and in the latest Negri picture which he produced, "The Flame," there are to be seen many specimens of his excellent work.

Next to Lubitsch there is a little band of men who are looming large in the producers' firmament, notably Fritz Lang, the man who made "Doctor Mabuse," and who showed real genius in that particular production. Lang is now engaged upon the most ambitious production that the Decla Bioscop have ever conceived, viz., "The Nibelungs," and when I had the opportunity of seeing some of these scenes being taken whilst I was in Berlin, I was greatly impressed by the excellent ideas that this producer brought into the picture, and the exceptionally able manner in which he directed his artistes. Lang is certainly one of Germany's leading producers.

Young Men Coming to the Front.

Another producer who is coming to the fore is Karl Grune, a young man who has recently been producing films. His picture of "Charolais" made a big impression on the critics, whilst his next picture shows signs of being a further testimony of his genius.

Another young producer who has made good is Manfred Noa, whose brilliant work in directing "Nathan the Wise" stamps him with the hall-mark of genius. Noa is not much more than 25 years of age, and yet his insight into film production is extraordinary, and his capacity for hard work prodigious. The results are seen in "Nathan the Wise," one of the best productions that I saw on the other side.

ERNEST LUBITSCH. RICHARD OSWALD KARL GRUNE. FRITZ LANG.

Joe May is another excellent producer who has just completed a picture which took over a year to make, whilst Richard Oswald, the producer of "Lucrezia Borgia," shows in this picture that he is well able to handle crowds and to get the best results out of his artistes.

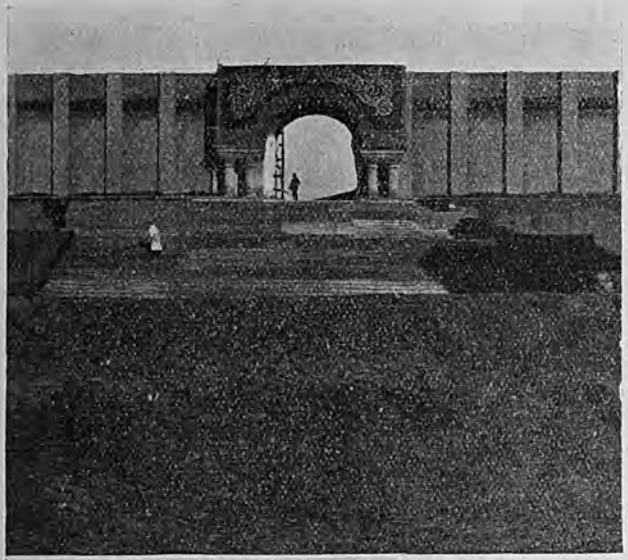
George Jacoby and M. Buchowetzki have also made many of Germany's big pictures, and have just finished some excellent productions, among them "Napoleon's Little Brother."

In addition to the above mentioned there are many capable producers in Germany, and their big productions show that the men who direct them have real ideas as to how pictures should be made.

Particular attention is paid in the German studios to lighting effects, and a very up-to-date and modern plant is now to be seen at every studio one visits.

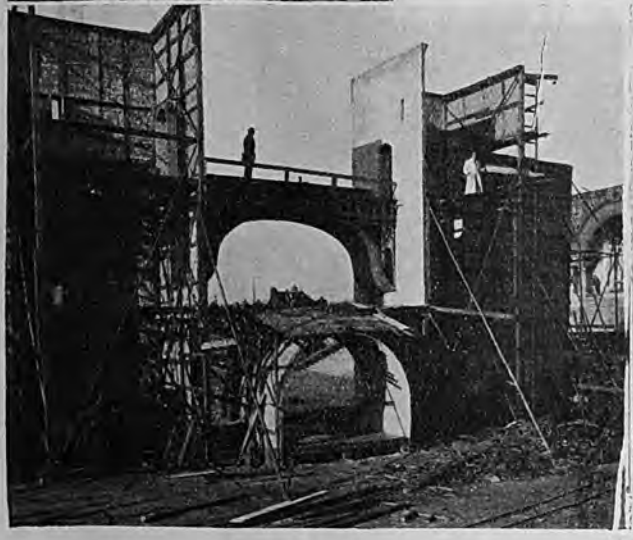
Digitized by Google

HOW SETS ARE CONSTRUCTED IN GERMANY.



BIG SETS FOR GERMAN PICTURES.

How sets are built in Germany. Some extraordinary features in the Wagner picture, showing construction and completion.



Digitized by Google

LEADING ARTISTES IN GERMAN FILMS.

Top (left to right): Alfred Abel, Pola Negri, Klein-Rogger.
Centre: Eva May, Dagny Servais.
Bottom: Agnes Straub, Emil Jannings, Lil Dagover.

Digitized by Google

THE
AMAZING ANSWER
TO THE AGE OLD PROBLEM

"WHAT'S WRONG WITH THE WOMEN"?

A real showman's opportunity

In seven reels.

For immediate release.

Look at the title
Look at the theme
Look at the cast.

An Equity Picture
Produced by Daniel Carson Goodman.

PEARL FILMS, LTD.,
86-88 WARDOUR STREET, W.1

Digitized by Google

100%
PRINTING

CINEMATOGRAPH NEGATIVE FILM

Our equipment and ideals are such that the words "Service" and "Quality" are far from being mere words but a very tangible part of our organisation.

AMERICAN CO. (LONDON) LTD.
89-91 WARDOUR ST. W.1

'Grams & Cables: Amfcolo, London.
Telephone: ——— Regent 5233.

Digitized by Google

100%

DEVELOPING

CINEMATOGRAPH POSITIVE FILM

Most of our customers say this: "You put the quality of character into your work." We believe this is so, and can do the same for you.

AMERICAN CO. (LONDON) LTD.
89-91 WARDOUR ST. W.1

'Grams & Cables: Amfcolo, London
Telephone: ——— Regent 5233

Digitized by Google

WHY GO TO
BUY OLD

You can see the Latest,
offices. Write, 'phone, o
an appointment to show

DON'T DELAY. GOOD THINGS

VICTOR CA

15 Carlisle Street,

Wires:—Fretil, London.

Digitized by Google

GERMANY TO PICTURES?

Biggest and Best at our call, and we will make them to you.

ARE QUICKLY SNAPPED UP!

RTER, LTD.,

Soho, London, W.1.

'Phone:—Gerrard 135.

Digitized by Google

Telegrams: "Nilemore, Ox, London"
Telephone: Regent 447.

162-4 *WARDOUR STREET,*
LONDON, W.1.

Managing Director: H. G. HARPER.
Affiliated with:

Interocean Film Corporation,
218 West 42nd Street,
New York City.

Interocean Film G.M.B.H.,
73-74 Leipziger Strasse,
Berlin.

International Buyers and Distributors

of New High-Class

MOTION PICTURES

World's Rights for disposal of:—
Super Motion Pictures,
Program Features,
Serials,
Comedies,
Interest Films.

WE OPERATE EVERYWHERE

Overseas Buyers are invited to use our offices as Head-quarters when visiting London.

Digitized by Google

INTEROCEAN

162-4 WARDOUR STREET, LONDON, W. 1.

Sole United Kingdom Distributors for

ARROW FILMS

Produced by the Arrow Film Corporation, New York, U.S.A.

SUPER ATTRACTIONS

SAMPLE PRINTS ARE SHORTLY EXPECTED OF THE FOLLOWING.

"THE STREETS OF NEW YORK."
A Wonder Picture: An adaptation of one of the Greatest Stage Melodramas ever Produced.

"JACQUELINE."
James Oliver Curwood's Literary Masterpiece. It breathes Adventure and Romance—A Superlative Production.

"NIGHT LIFE IN HOLLYWOOD."
One of the most Sensationally Successful Films of all time.

"LOST IN A BIG CITY."
A Picture that will Live. The Screen Version of the World's Famous Melodrama.

ALSO

WILLIAM FAIRBANKS, a King of Cowboys, in a series of Sensational Western Pictures.

GRACE DAVIDSON, in Special Attractions, including—
"Love, Hate and the Woman."

TONY SARG'S ALMANAC—SECOND SERIES. **Etc., Etc., Etc.**

Digitized by Google

"ALL MEN ARE LIARS"

Under these circumstances we have nothing to say

IF

YOU, Mr. EXHIBITOR will get in touch with us

FACTS

WILL SPEAK THE TRUTH

SHADOW PLAYS FILM SERVICE Ltd.,
2 Gerrard Place, Shaftesbury Avenue,
LONDON.

'Phone:—Regent 993. *'Grams:—"Propensity, Westrand."*

Digitized by Google

CHARLES URBAN SENDS HOLIDAY GREETINGS TO HIS FRIENDS IN GREAT BRITAIN

NINETEEN TWENTY-TWO has been a good year; 1923 is going to be a splendid one. We thank most cordially the renters of the British Isles with whom we have kept in touch through their use of the CHARLES URBAN'S MOVIE CHATS, distributed by BUTCHER'S FILM SERVICE, LTD., and the KINETO REVIEWS, distributed by INTEREST FILMS, LTD., and wish all a most Prosperous and Cheery New Year.

KINETO COMPANY OF AMERICA

INCORPORATED.

71 West Twenty-third St. **New York City**

Digitized by Google

DRAMAS.

(2, 5, 6 REELS)

COMEDIES.

(1, 2, 5 REELS)

SERIALS.

TRAVEL AND INTEREST FILMS.

WE OFFER YOU THE PICK OF THE
WORLD'S MARKETS.

BUYERS Visiting London—
It will be worth your while to call and see us.

FOREIGN BUYERS Commissions undertaken.
Full particulars on application.

SCREEN ART LTD.

Film Importers and Exporters,

52, WARDOUR STREET, LONDON, W. 1.

Cables: "Cinesale, London." Telephone: Regent 1888. Telegrams: "Screnarli, Piccy, London."

Digitized by Google

CHRISTIE COMEDIES

Known the World Over.

Here is a picture of BOBBY VERNON jumping for the Christie Studio in time to get in on the new series.

CHRISTIE

The Name that Stands for QUALITY.

Sole Agents for UNITED KINGDOM, EUROPE, AFRICA, INDIA, AUSTRALIA, etc.,

CHRISTIE FILM SALES, LTD.,

52 Wardour Street, LONDON, W.1.

Cables: "Chrisfil, London." Phone: Regent, 1888. Telegrams: "Chrisfilma, Piccy, London.

Digitized by Google

MIRAGE

BY E. TEMPLE THURSTON

STOLL

featuring

EDWARD O'NEIL

and

DOUGLAS MUNRO

A George Clark Production

TRADE SHOW

London Alhambra

Jan: 5th. at 11 A.M.

Distributed by Stoll

Digitized by Google

Mirage

By E. TEMPLE THURSTON
featuring
EDWARD O'NEIL
AND
DOUGLAS MUNRO

A GEORGE CLARK
PRODUCTION
Distributed by
STOLL

STOLL

Digitized by Google

TWO WINNE

Jessica's First Prayer

From the Popular Stories

PRODUCED BY SE

Producers of "HER BENN

Featuring LITTLE JOAN GRIFFIT

SUPPORTED BY

LOOK OUT FOR FURT

WORLD'S RIGHTS CONTROLLED BY

'PHONE:
7602 CENTRAL.

ALBERT

Orme's Buildings, Pa

TERRITORIAL RIGHTS FOR DISPOSAL ON

Digitized by Google

RS FOR 1923

Little Meg's Children

by Hesba Stretton.

AL PRODUCTIONS

," "DICK'S FAIRY," etc.

HS and HARGREAVE MANSELL

ALL-STAR CAST.

HER ANNOUNCEMENTS

LESTER

rsonage, Manchester

'PHONE:
7602 CENTRAL.

SHARING BASIS ONLY :: APPLY QUICKLY

Digitized by Google

SCREEN UNIVERSAL SERIALS AND ENSURE BOX OFFICE WINNERS ALL THE YEAR ROUND

Defoe's Classic

"THE ADVENTURES OF **ROBINSON CRUSOE**"

with HARRY MYERS & All Star Cast

in the most marvellous adventure story that has stood the test of 200 years' fame.

Electrify Your Town

"THE **RADIO KING**"

featuring ROY STEWART

The most topical theme of to-day, in which the wonders of wireless are presented in their most entertaining form.

The Wonder Chapter Play

"**PERILS OF THE YUKON**"

featuring WILLIAM DESMOND

in a serial full of red-blooded action, stupendous thrills, and colourful romance.

Jules Verne's Greatest Story

"**AROUND THE WORLD IN 18 DAYS**"

featuring WILLIAM DESMOND

Sensational, startling, mysterious. Thrills in London, Paris, Spain, Russia, Africa, Algeria, China, and New York.

For Boys of 5 to 75

"IN THE DAYS OF **BUFFALO BILL**"

starring ART ACORD

the great picture epic of the most famous modern hero of the two continents.

Fred Isham's Sensational Serial

"**WOLVES OF SOCIETY**"

starring JACK MULHALL

in a fascinating romance of youth and adventure.

DISTRIBUTED BY

EUROPEAN MOTION PICTURE Co LIMITED
169, Wardour St. London. W.1.
Phone.....Regent 4840.

PRESENTED BY CARL LAEMMLE

UNIVERSAL

THE STRONGEST CHAPTER PLAYS ON THE MARKET

Digitized by Google

GERMANY'S LEADING FILM ARTISTES.

Pola Negri in America, and not likely to return, but others coming to the Front.

THE principal German film artistes to-day are still, for the main part, the favourites of the last few years, with the exception that there are some promising actors and actresses who have forged ahead considerably during the past twelve months. Pola Negri can no longer be reckoned as the leading star in German film production, as she is now gone to America, and is starring in Paramount pictures. There is little doubt that it will be a considerable time before she returns to Germany (if ever), for it is quite obvious that she must be receiving a very much greater salary over there than she did in Berlin.

Emil Jannings, the star in many of the Efa pictures, and whose performance in "Peter the Great," "Othello," "Anne Boleyn," and, in fact, most of the big German supers, still stands supreme as one of the greatest motion picture stars in Germany. Jannings is a remarkably fine actor, and although he is much better suited in historical photoplays, yet he gives a very powerful performance in "Love's Tragedy," a modern film which has just been completed.

Albert Basserman is also a particular favourite, and although over sixty years of age, remains one of the finest of the German actors. His performance in "Lucrezia Borgia," in which he enacts the part of the Pope, is particularly fine, and his services are greatly sought after in many of the very big productions.

Eva May continues to reign as one of the recognised stars, and one finds her in many of the German supers. One of her best performances is undoubtedly that in "Charolais," which is referred to on another page. Mia May, the wife of Joe May, the producer, and the stepmother of Eva, has just announced her intention of retiring from the screen, and, if this is so, then her performance in "Love's Tragedy" is likely to be her last screen portrayal. Mia May is a polished actress, and in this picture is at her very best.

One of the latest artistes to come into prominence is Liani Haid, who played with pronounced success the part of Lucrezia Borgia. Miss Haid also played the part of Lady Hamilton, and in her next feature is featured to advantage. This is a mining picture, in which she is depicted as a miner's daughter, and gives an excellent performance.

Lil Dagovar, who is playing for the Decla Company, is now at the heyday of her career. A striking beauty, this talented artiste achieved a wonderful success in "Tiefland," an adaptation of the old Spanish opera. The Decla Company are featuring this beautiful woman in many other films, and she is likely to create a big impression upon the English audiences.

Alfred Abel is also to be seen in many photoplays, both historical and modern. This actor is one of the most brilliant German artistes, and his performance in "Doctor Mabuse" is a great screen triumph. He is also seen to great advantage in a film of Polish history, "Demetrius," and again in the latest Negri picture, "The Flame," he is admirably fitted to the part he portrays. Klein-Rogger, who portrayed the difficult part of Doctor Mabuse, the gambler, and adopts many disguises in the course of this exciting picture, is another leading actor in Germany.

Conrad Veidt is another striking German screen artiste. His portrayal of Cæsar Borgia is extremely fine, whilst his latest picture, "Paganini," is a masterly performance.

Agnes Straub, Lotte Neumann, Asta Nielson, Henny Porten, Paul Wegener, and Paul Hartman are names familiar to German picture-goers, and will, in the course of time, become familiar to English audiences when German films are shown on the screens in this country. Henny Porten has consistently maintained her reputation, although to-day she is not the great success that she was some few years back. Asta Nielson also appears to be declining, but artistes are continually springing up, and there is no lack of material in Germany.

Werner Kraus, who gives a marvellous performance as Nathan in "Nathan the Wise," a Jewish story of the Crusader period, is a great actor, whilst Eugen Kloepfer features in many of the important films in Germany. A sound artiste, this actor is at his best in "Charolais," which is referred to on another page, and again is to be seen in "Demetrius," and other films that Germany are producing at the present moment. Decidedly Germany has many brilliant screen artistes, but the few I have mentioned above occupy leading positions on their screens to-day.

A LEADING GERMAN SCENARIO WRITER

Madame Lang, wife of the Celebrated Producer, conspicuous for her fine work.

THE greatest pains are taken by German manufacturers before embarking on a production to see that the scenario is perfect in every way, and undoubtedly a great deal of the success that their pictures have secured in their own and other countries is mainly due to the scenario writer One of the most famous of the many brilliant scenario writers in Germany is Madame Lang wife of the celebrated producer, who has adapted many historical romances with conspicuous success. Most of the Decla scenarios are the result of this clever lady's work, and she is continually present at the studio whilst the production is in progress, so that the benefit of her helpful advice can be obtained at a moment's notice.

MADAME LANG.

We reproduce a photograph of this lady herewith.

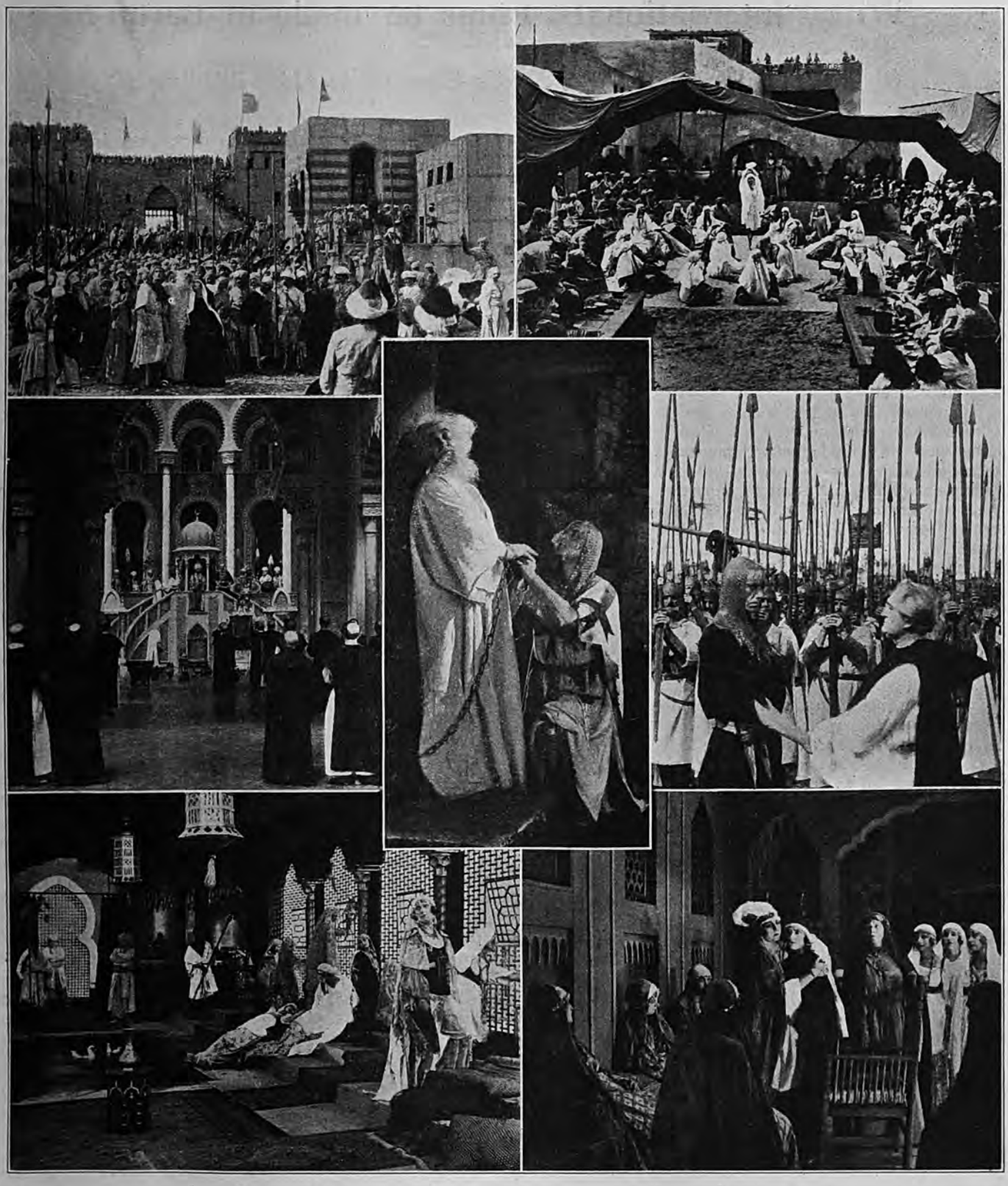
Digitized by Google

A TERRIFIC GERMAN DRAMA.

Scenes from "Dr. Mabuse," a great mystery drama, remarkable for its wonderful acting and extraordinary settings.

Digitized by Google

A GREAT FILM OF THE CRUSADER PERIOD.



Wonderful Oriental settings in "NATHAN THE WISE," a picture which is remarkable for its magnificent acting. "NATHAN THE WISE" will shortly be shown in England.

Digitized by Google

THE GERMAN TRADE THROUGH GERMAN EYES.

Will "International" Films be made in Berlin?

(By HEINRICH FRAENKEL, Foreign Editor of the "Licht Bild Buhne.")

QUITE a number of English film folks have come to this country lately, in order to form their own opinion of the state of things in the German film industry. They will have seen for themselves that things are certainly not as rosy over here as they have been told they were, and as, indeed, they used to be some time ago. German exhibitors are far too heavily taxed, so heavily, in fact, that some weeks ago they had to go on strike for several days in Berlin as a protest, and most of the important German cities, being only able to open their halls again after the authorities had given way —to some extent at least. Then, again, the price of raw stock, printing, and all commodities is steadily going up, making it exceedingly difficult for the renters to make both ends meet.

Thus producers and exporters are the only people in the German trade who, at least, stand a good chance of doing well—it sounds rather pleonastic to say " producers and exporters "—for, as a matter of fact, our producing companies have got to export their goods if they want to carry on; the German market, with the present cost of production, will hardly yield them their propaganda expenses. Thus German producers are absolutely dependent on exports if they wish to keep things going. Needless to say this isn't altogether agreeable for them, and must necessarily influence their every production. Indeed, " the happy American ending " has become quite a catchword with the German trade, although, I am glad to say, our producers are beginning to see that it is bad policy (and, as a matter of fact, impossible) to suit everybody's taste, being in the long run much better just to give one's own very best.

Now, what is our best? We have specialised on costume films to such an extent that people abroad seem to have been led to think that " German pictures " and " historical pictures " are one and the same thing. Now, to speak the truth, we are pretty sick of historical pictures by now (as I have often pointed out in these columns and elsewhere); on the other hand, I understand that costume films are still " wanted " abroad, and German ones especially so, most people agreeing that of all historical pictures ours are the best, which is not very astonishing, in view of the great care and expense we have given to this special side of film production. Nevertheless, I maintain that the high-water mark of the German historical film has been passed, and, although most of this year's production has still been historical, I am sure that in the 1923 production the modern picture will predominate. An interesting story, good continuity, a decent cast, and an able director—these are the elements of the real " international picture." A good love story, with a little touch of sentimentality and a good touch of humour, as a matter of fact, anything which appeals to human nature, will go a long way to please any audience in the world, and I think the future production of " international pictures " will have to be very much on these lines.

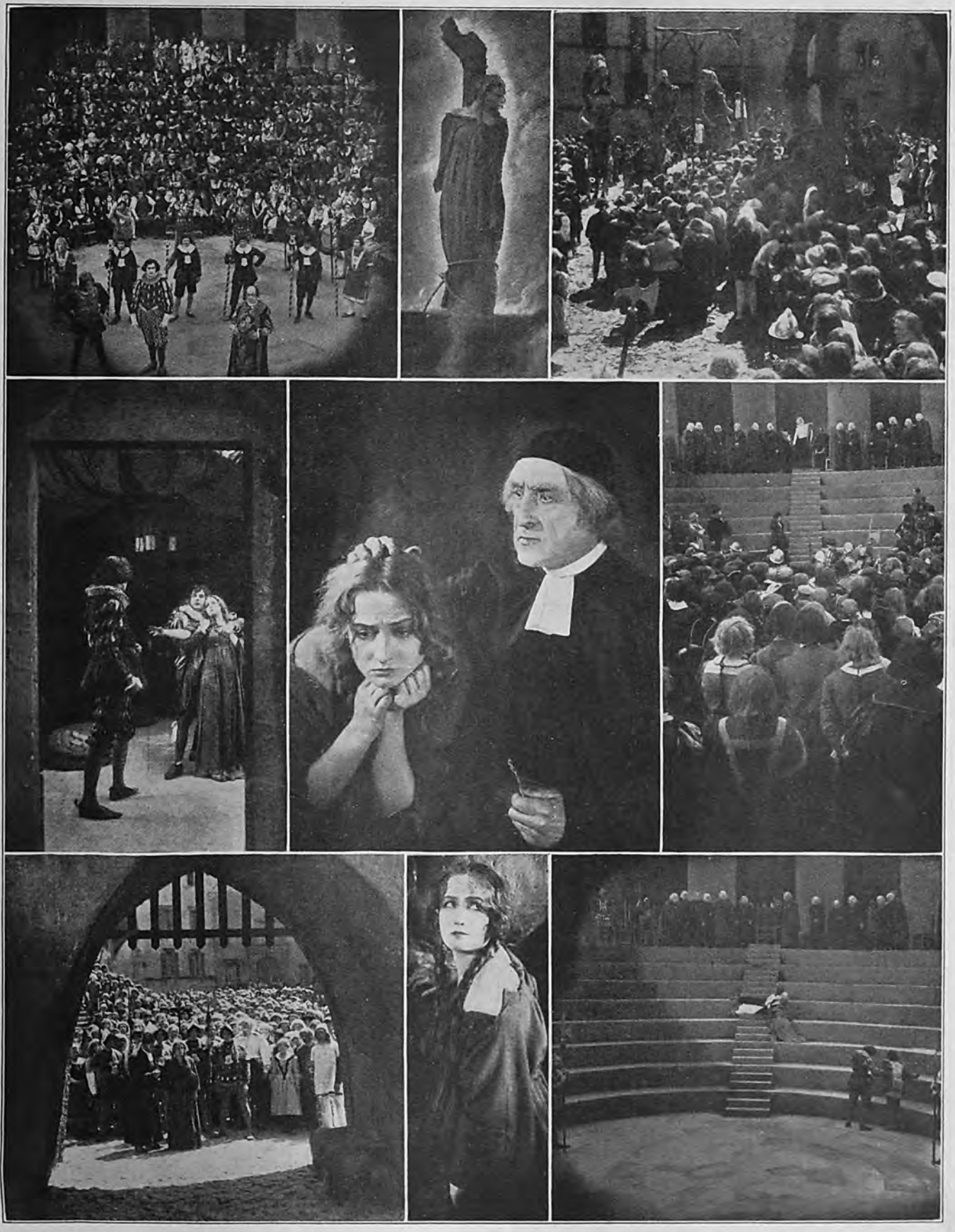
I have mentioned already that German producing companies, if they only want to cut even, are dependent on foreign markets. Now it seems to be only fair that foreigners should say that, much as they welcome the good German film in their country, they insist on the German market being opened to their own good production. It is merely the principle of reciprocity, and we may be sure that, at that point, the word " Importkontingent " is inevitably thrown into the debate. I have dealt with this important problem in these columns at greater length some weeks ago, pointing out that, for Budgetary reasons, our Government could not grant free imports from the beginning; that, with the mark dropping to unfathomable depths, everything had been done to save the crippled rate of exchange by avoiding all unnecessary outflow of money, and by restricting imports as much as possible; that the " Importkontingent " (which had been fixed at 180,000 metres in 1921, having been raised to 460,000 metres last year) is only a compromise, and that, much as we should welcome free imports, it is certainly no use yearning for the (so far) unattainable. Better take the best one can get and make the best of it. We know that film folks abroad, although our market is no longer closed to their production, would like to have it opened a little wider. So would we. Let's hope it will soon be possible.

Anyhow, the German market is open to foreign productions; quite a number of American, French and Italian pictures have been, and are being, screened to the German public. Why don't we get any British pictures? This is not a question for me to answer; the only thing I can say is that we should very much like to see the best English productions, and we are looking forward with keen interest to " Flames of Passion," which, I am glad to say, will be screened here before long. *Vivant sequentes!*

I have often pointed out before that Germany is likely to become the world's producing centre before long, for the simple reason that, in view of the rate of exchange, production will be cheaper here than anywhere else for a long time to come. Thus it is not very astonishing that independent producers from all over the world should bring their cameraman and leading stars over here in order to produce the interiors of their films in a German studio. As will be known already to the readers of this paper, two English companies are working at present in Berlin studios—Mr. Adrian Brunel producing " The Man Without Desire " (starring Ivor Novello) for Atlas Biocraft, and Mr. George Dewhurst producing two pictures starring Stewart Rome. From a general point of view all this is certainly very pleasant, as it can only help to foster friendly relations between the two countries, and to establish that international understanding which is the backbone of international business. On the other hand, from the German producer's point of view, there is certainly a flaw in this trend of things, as foreigners, finding everything over here rather cheap in their money, naturally tend to " splash " their marks a little, thus spoiling prices for German producers. Beside, studios are very much frequented, and, if foreign production is to go on here to any large extent, some new studios ought to be built.

Digitized by Google

ONE OF GERMANY'S SUPER PICTURES.



Striking scenes from "COUNT CHAROLAIS." A picture featuring Eva May. The grouping of these scenes is very effective.

Digitized by Google

TEN THOUSAND SUPERS IN ONE PICTURE.

One of the Great Crowd scenes in "MONNA VANNA."

PUBLISHED JANUARY 15th.

JOURNALISM

380 *pp. Demy Octavo.* *Over 70 Illustrations.*

By LOW WARREN, M.I.J.

With an Introductory Chapter by Alan Pitt Robbins, News Editor of "The Times."

This book represents the concentrated experience of over 30 years' work for the Press, as editor of some of the most successful publications in this country. It is thoroughly practical from cover to cover, is never dull, and is designed to enable the unskilled tyro to acquire a thorough knowledge of every branch of journalistic technique. It is the most practical book on journalism ever written.

Price ***21s.*** *Net.*

Obtainable of all Booksellers, or full Prospectus from

CECIL PALMER, Oakley House, Bloomsbury Street, W.C. 1

Digitized by Google

THE STERN FILM CO.,

223 FRIEDRICHSTRASSE, BERLIN, S.W. 48

Beg to Announce
The Completion of a Great and Thrilling Picture Entitled

"EXPLOSION"

STARRING THE FAMOUS GERMAN ARTISTES

LIANI HAID,
EUGEN KLOEPFER,
WALTER BRUEGMANN,

AND AN ALL STAR CAST.

Directed by KARL GRUNE.

An original work of high dramatic tension
Sole Owners: THE STERN FILM CO.

UNITED KINGDOM RIGHTS OPEN.

Apply to :

THE STERN FILM CO.,
223 FRIEDRICHSTRASSE, BERLIN, S.W. 48

Digitized by Google

POLA NEGRI IN HER LATEST PICTURE.

Scenes from "THE FLAME," showing Pola Negri in a crinoline.

BUTCHER'S PROGRAM FOR 1923.

FOR 1923 Butcher's Film Service, Ltd., will release on the British National program a selection of British pictures that for publicity value and production worth will be found hard to beat.

This company's endeavour is to give every exhibitor a selection of first-class productions—every one British—and, to quote the objects of the British National Film League, "A shortening of the interval between trade show and release date"—and the promotion of a closer and more sympathetic understanding between the four branches: exhibitor, renter, Press and public.

Mr. Walter West is now engaged on "Hornet's Nest," a super-British picture, the trade show of which will be announced in due course. Following this production other subjects produced by Mr. Walter West, and featuring Miss Violet Hopson and other well-known artistes, will be announced for trade show and release during 1923.

A new series of one-reelers is also now being released, viz., "All the Winners," which comprises a review of the probable runners, trainers, etc., and will give useful information about the big-race features for this year. Leading jockeys will be shown in full racing kit, and everything of interest and value to picture-goers will be included. The series is produced and titled by John Betts, a big authority on the turf.

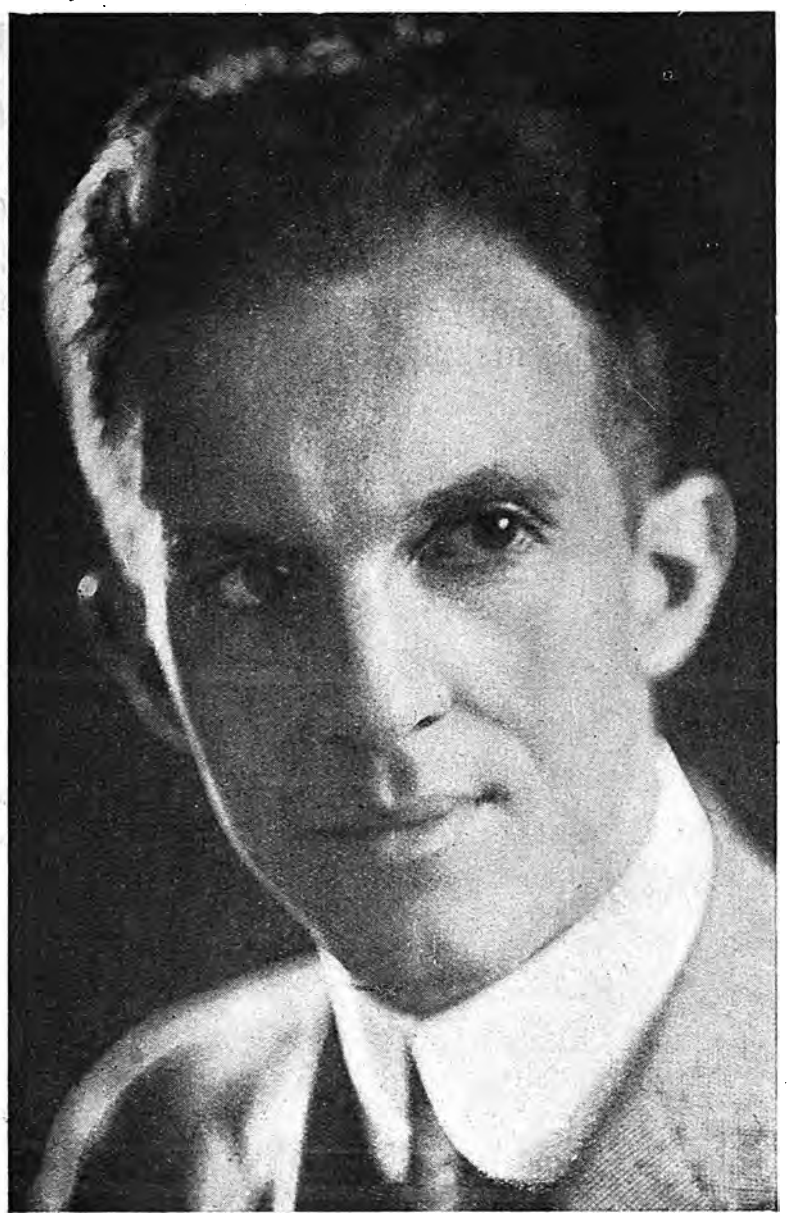
The Lincolnshire Handicap is the first on the list.

All Butcher's for this year, as last, will have the assistance of a vigilant and effective publicity service, both through the Press and their own publicity department.

AT THE DECLA STUDIOS.

Principal Artistes and Producer of The Nibelungs, showing F. Norman-Wright in centre of back row.

Digitized by Google



DENISON CLIFT

Greets the Exhibitors in 1923
with Three Great Pictures :

"THIS FREEDOM"
"OUT TO WIN"
"MARY QUEEN OF SCOTS"

Digitized by Google

100% DEVELOPING CINEMATOGRAPH NEGATIVE FILM

Bryant Washburn says this of us: "Believe me I shall take great pleasure in recommending your organisation to any American producer who contemplates the making of a film in your country.

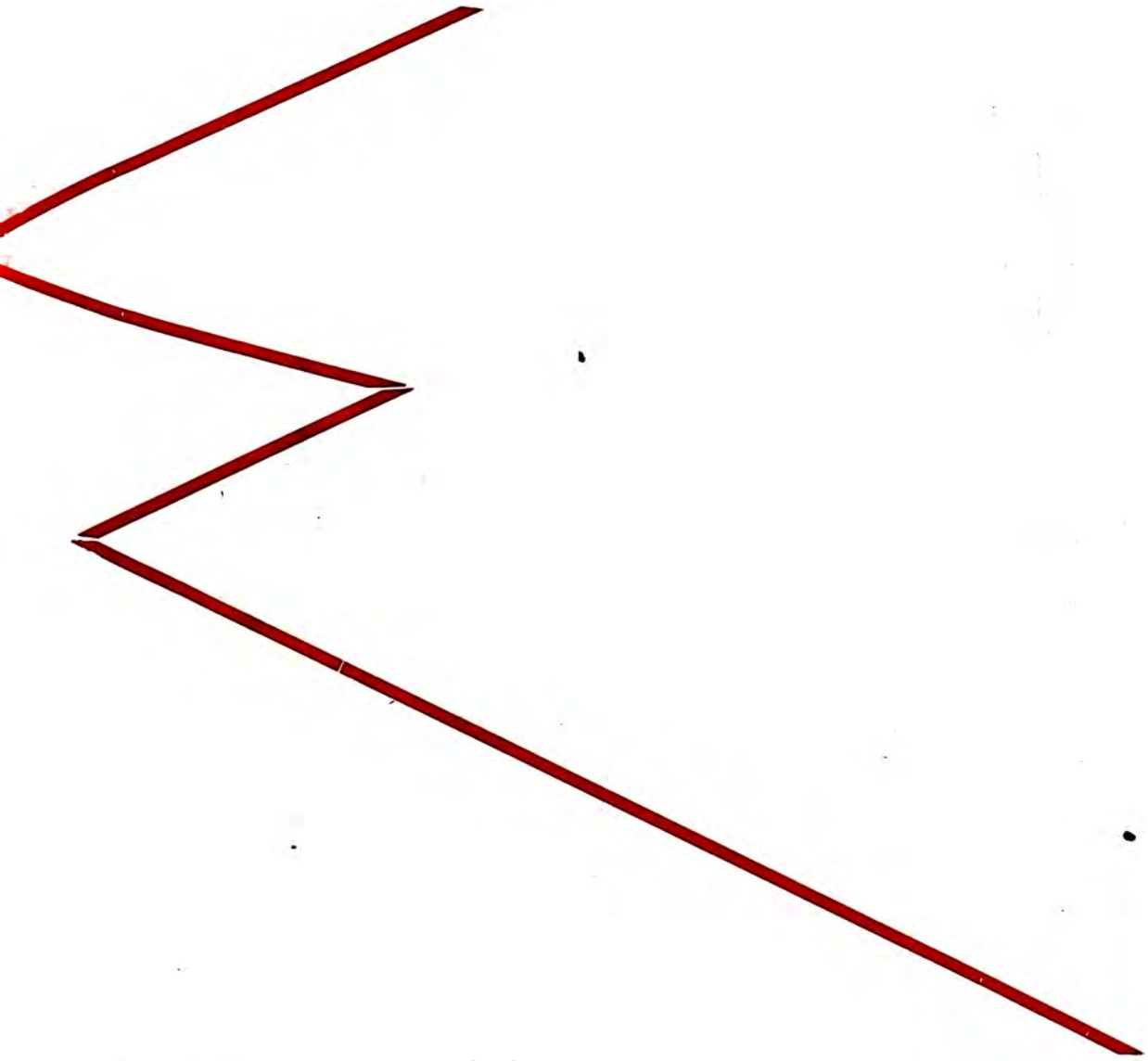
AMERICAN CO. (LONDON) LTD.
89-91 WARDOUR ST., W.1.

'Grams & Cables: Amfcolo, London.
Telephone: - - Regent 5233.

Digitized by Google

100% PRINTING CINEMATOGRAPH POSITIVE FILM

Our organisation has been built with the one purpose of making the desire for excellence a habit. Our many customers tell us it is a confirmed habit, too!



AMERICAN CO. (LONDON) LTD.
89-91 WARDOUR ST., W.1.

'Grams & Cables: Amfcolo, London.
Telephone: - - Regent 5233.

Digitized by Google

Apex Films for

THE year 1923 will mark a further stage in the advance of motion pictures.

THE Apex Film Company, Limited, announce the completion of the first two productions (in their new series) which will rank amongst the highest achievements in cinematographic art.

BASED on plays of world-wide renown, possessing qualities of exceptional merit, the productions are so universal in their appeal that we predict for them the greatest success.

The Apex Film Co., Ltd.,
5 Denmark St., Charing Cross Rd.,
London, W.C.2.

Telephone: Regent 3687.

Digitized by Google

World's Markets

THE Apex Film Company, Limited, by means of its producing alliances and its commercial organisation working in closest co-operation, offer to buyers throughout the world productions that stand foremost for success—*in the absolute sense* so vitally necessary to commercial prosperity and development.

BUYERS are therefore invited to keep in constant touch with our London Offices where all sales for Colonial and Foreign markets are conducted.

The Apex Film Co., Ltd.,

5 Denmark St., Charing Cross Rd., London, W.C. 2.

Telegrams & Cables: "Zimpexfilm, Westcent, London."

Digitized by Google

GENERAL'S GR

THE THRE

(France's Gre

Featuring HE

of "Les Mise

Watch for Trade S

THE GENERAL KI

(*Distributors of*

152-8 Wardour

'Phone:—Regent 3000.

Digitized by Google

EAT CAPTURE

E MASKS

test Picture),

NRY KRAUSS

ables'' Fame.

how Announcements

NEMA FILMS, LTD.

General" Films),

Street, W.1.

'Grams:—"Nunbeter, Westcent, London."

Digitized by Google

THE

W. W. JACOBS' BOOM

Commences in England in 1923.

2169

THEATRES

will be showing the five pictures:

"A WILL AND A WAY" (*4 reels*)
"SAM'S BOY" (*5 reels*)
"HEAD OF THE FAMILY" (*5 reels*)
"THE SKIPPER'S WOOING" (*6 reels*)
"THE MONKEY'S PAW (*5 reels*)"

Specially selected stories from the works of the
WORLD RENOWNED AUTHOR

Is your theatre included in the above number? If not, why not?

To Foreign Buyers:

The greatest money magnet for ANY COUNTRY is to be found in THESE PERFECT GEMS

Full particulars can be obtained from:

ARTISTIC FILMS, LIMITED,

(*Managing Director: GEO. E. REDMAN*).

93 & 95 Wardour Street, W.1.

Telephone: GERRARD 3210 *Telegrams: HEDGEROWS, WESTCENT, LONDON*

Digitized by Google

A REVIEW OF THE FRENCH FILM TRADE

By
LOW WARREN.

1. The Progress of French Film Art.
2. The Position of the Film Trade in France.
3. Studio Equipment that would open the eyes of the British Trade.
4. Various French Film Studios Visited.
5. Big French Films that are coming.
6. The French Exhibitor and his Methods of Exploitation.

Digitized by Google

THE PROGRESS OF FRENCH FILM ART.

Manufacturers at last Realise that International Pictures are Necessary if their trade is to Develop.

LOW WARREN.

THINGS are moving in the French film trade. Recently I spent a week in Paris making exhaustive inquiries into the existing position on behalf of THE FILM RENTER, and, judging by what I heard in many directions, the French manufacturer is slowly awaking to the fact that if he is to increase his hold on the British market he will have to considerably alter his methods of production in order to meet the requirements of exhibitors in this country.

Did not regard Foreign Markets Seriously.

In the first place, the film trade in France is peculiarly organised and constituted. There are a certain number of independent units, such as Pathé, Gaumont, and Ermolieff, which have concentrated chiefly upon the making of pictures suitable for exhibition in Paris and the principal provincial kinemas. They have made this trade their principal business, and, having bent the greater part of their energies to meeting those requirements, have, apparently, been well satisfied with the results obtained from such circumscribed efforts. In other words, the French manufacturer did not regard the supplying of foreign markets in a serious light, with the result that only occasionally did they turn out a film—and then largely by accident—likely to prove in every respect suitable for British and other markets.

A Change of Opinion.

To-day, the Frenchman looks at things in a different light. When producers such as Abel Gance, Diamant Berger, and Louis Nalpas—to mention three representative names—sit down to budget the cost of a big picture, one of the first questions they ask themselves is: What will the foreign markets produce? In other words: what are they likely to sell the English, American, German, and other rights for. This is one of the first essentials governing the costs of production in France—and elsewhere—to-day, and, incidentally, it has a big influence upon the selection of the story, and in its development and treatment once it has been put in hand.

Diamant Berger and Louis Nalpas, in particular, laid stress upon this point in course of conversation, and I was able to gather from their subsequent remarks that to-day, more perhaps than at any time in the history of the French trade, those responsible for its direction and expansion are convinced that the only possible chance the Gallic film has of competing with the pictures of other countries lies in the careful selection and subsequent internationalising of all subjects intended to make a world appeal.

The French Producer's Difficulties.

This, in the case of France, is by no means as easy as it may appear, for the mentality of the average French audience is entirely different from that to be found in an ordinary British kinema. Their outlook is peculiarly national,

Digitized by Google

and their sense of humour is almost as national and as peculiar as their outlook. Hence, the difficulties of the task of a French producer are multiplied manifold when he begins to look around for a subject, which, whilst it is essentially French, is certain to appeal to an international audience. French literature is so rich in material that the work of making a suitable selection, such as the limitations of the film market demand, should not prove an insuperable difficulty. But the trouble is that though there are French classic works in an almost endless number, which are known to most well-read French people, and to the more cultured Englishman and American, the fact has always to be kept clearly in mind that the picture-goer in most countries is not a student, or a big reader, and is, therefore, in all probability, unfamiliar with many classic examples of the literature of the country in which the film is made.

"The Count of Monte Cristo," "The Three Musketeers," and "Twenty Years After" have enjoyed world-wide popularity and fame, but the number of such books is strictly limited. The trouble is further added to by the fact that France, like England, is not producing great and outstanding authors and novelists to-day in anything like the number that she did half a century ago.

The International Stumbling Block.

The French producer recognises this fact, and, though he has the material of the feuilleton writer to draw upon —and the Frenchman is without a peer in all the world as a short story and serial writer—he is strictly limited in his choice of subject when he aims to make pictures of international appeal.

That he has surmounted this difficulty in certain outstanding cases is at once admitted. Nothing finer has been seen in this country of recent years, certainly no more poignantly dramatic or human story, in the depth and sincerity of its emotions, has been screened in England than Abel Gance's "J'Accuse." But circumstances, rather than the innate artistry of the picture, chiefly contributed to the undoubted artistic success it achieved on this side of the Channel, for our people were still suffering from the wounds left by the war, and the story strongly repelled almost as many as it attracted. Why this should have been so is by no means clear, for no finer or more poetically beautiful and dramatic production has been shown upon the screen. The fact remains, however, and the experience thus gained has made the French producer pause and think.

Average French Film too National in Appeal.

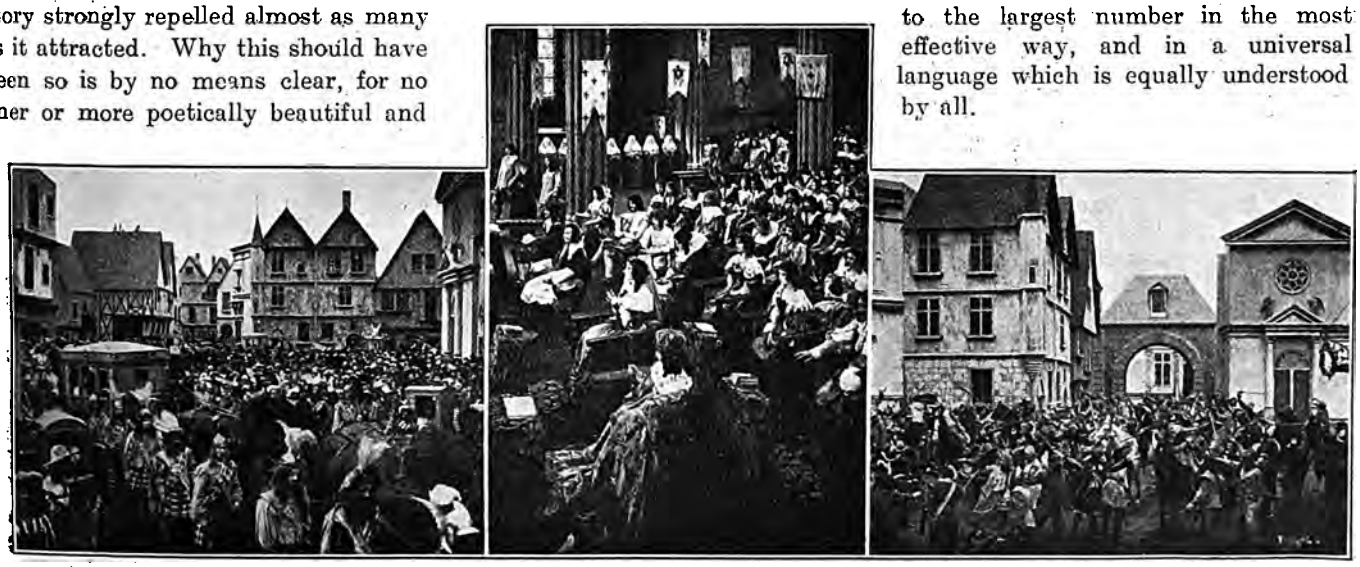
To our mind the explanation appears comparatively simple. Neither English nor French pictures, when pronouncedly national in character or theme, are, as a general rule, suitable for interchange or exhibition. They are too local in their appeal, whereas films which aim at interesting an international audience must be essentially international in character, and deal in a broad way with human characteristics that are common to most civilised races.

Fewer and Bigger and Better Films Coming.

The French producer has now grasped this fact, and is beginning to shape his manufacturing policy in accordance with the demands of the world's markets outside his own particular territory. But in doing so he will always have to bear in mind that his production activity must, of necessity, concern itself, first of all, with a sufficiency of bread and butter of a peculiarly national flavour before he is free to devote what time is left to the making of confectionery which will appeal to the world at large.

Pictures with a strong national bias, recreating French history, and showing the French character in the most favourable light, will always be popular in a country where the nationalist spirit is as virile as it is in France. And, as we know, the course of events during the past eight years has certainly not dimmed this passion for patriotic art.

We must, therefore, look for a continuance of a large proportion of essentially French films in the near future which can only find a remunerative market at home. But the one encouraging feature of the situation in France to-day is that her producers have now definitely made up their minds to produce fewer and better big pictures, and it will be the aim of her manufacturers to see that each of these is so constructed in regard to story, interpretation, and presentation, that they will appeal to the largest number in the most effective way, and in a universal language which is equally understood by all.



SCENES FROM THE FRENCH SUPER FILM, "TWENTY YEARS AFTER."

Digitized by Google

PRESENT POSITION OF THE FILM TRADE IN FRANCE.

Government Taxation and Import Duties make things Difficult for Renters and Exhibitors.

THINGS are not too easy in the French film trade to-day, owing, in large measure, to the Government taxation of the theatres. This, naturally, affects prices all round, and prices in turn control the attendance of the audience. Unemployment is also a contributory factor in the present uncertain condition of trade, though it is by no means as serious a problem as in this country. Added to this the French manufacturer, renter, and exhibitor, are just now face to face with a problem of their own which is causing a good deal of unrest, and is helping to create an unhealthy feeling between the different sections of the industry.

The Pre-Release Problem.

This particular problem directly affects the exploitation of big pictures at the theatres prior to release. It is identically the same question as that which has been so fruitful a source of irritation to our own exhibitors recently, and it was brought to a head in much the same way, though the result has been entirely different. Certain outstanding films—which shall be nameless—have been exploited at the leading Parisian theatres with the intention of extracting from them every possible ounce of publicity and revenue before they were offered to the picture houses. The French exhibitors were up in arms about the matter, and it would appear that they had a most effective, if rather peremptory, way of dealing with the situation.

A mass meeting of the interested parties was called together, and after thoroughly thrashing out the question, an ultimatum was issued to the firms, to whose exploiting of the films objection was taken. It was to the effect that every showman present pledged himself to refuse to handle in future, in any shape or form, pictures that had been exploited pre-release.

What effect this action is likely to have upon the French industry it is impossible to say, but Mme. Shuepbach, one of the livest wires in the Parisian trade, expressed it as her opinion, in course of conversation with me, that it may quite possibly considerably alter trade conditions in the future.

A Restrictive Duty.

From the French renter's point of view I am told that business in imported films is hedged round with difficulties at the present time, and that the duty of three francs per metre imposed upon every negative brought into the country has a very restrictive effect upon the trade done in this class of picture. Despite this fact, however, it would seem that Mme. Shuepbach has had her share of good things recently in this direction, for she has done very well with such pictures as "My Boy," "The Kid," and "Peck's Bad Boy." Of the first named no less than twenty-five prints were requisitioned, and when it is stated that eight to ten copies is all that is necessary, as a rule, for a really big film in France, it will be realised that a pronounced success must have been achieved by this particular picture. In fact, Charlie Chaplin and Jackie Coogan are great names to conjure with in France.

A Six Weeks' Run.

Another film which did extraordinarily well in the hands of this renter was the Susanne Lenglen lawn tennis picture. This ran for no less than six weeks at a Boulevarde theatre, despite the fact that one week is the ordinary length of run at most kinemas, and it was subsequently shown everywhere in Paris, and throughout the provinces.

BIG SCENE IN "THE CHILD OF THE CARNIVAL."

Mme. Shuepbach now has a branch of her business in Geneva, and here she is running such popular favourites as "The Orphans of the Storm," "The Glorious Adventure," "The Mysteries of Paris," the Jackie Coogan picture, "My Boy," and "Pay Day," and other Chaplin films.

Digitized by Google

STUDIO EQUIPMENT THAT WOULD OPEN THE EYES OF THE BRITISH TRADE.

Picture "Props" that are Worth a Fortune.

TRIUMPHS OF REALISM.

I POINTED out at an earlier stage in this review of the French film trade that Gallic producers now realised the importance of "spreading" on big films, otherwise their chance of securing a share of foreign sales in the future is practically nil. To attain their ambition of making those bigger and better pictures for which the world's markets are so insistently clamouring, they have—I am speaking of the producers who have already achieved a measure of international fame—begun to tackle the question with typical enthusiasm and energy. The next few months, judging by my information on the point, will, in all probability, bear witness to the fact that they have made considerable progress in the direction of turning out films likely to interest world audiences, as much on account of their "grand" conception and elaborateness in production as because of the suitability of their theme.

Big Studio Alterations.

During my visit to various Parisian studios I saw sufficient of the present methods of the French director and manufacturer to convince me that they are thoroughly serious in their intention to make films for the international markets and in their desire to cater especially for the English public. During the past few months big alterations have been carried out both at the Pathé Studios at Vencennes and at the extensive Gaumont plant on the other side of Paris. An elaborate scheme of alteration was in progress on the occasion of my visit to the latter studio, and I was personally conducted over the entire factory by M. Charles Gaumont. What such a pilgrimage means must be experienced to be thoroughly appreciated, for the Gaumont factory literally covers acres of ground, and is so scattered—though in reality it is concentrated in one locality—that it gives the visitor an impression of being conducted round a vast township of streets, studios, and workshops, all humming with human and mechanical activity.

Things That Make One Think.

Here one saw things that would make the average British producer open his eyes with astonishment. What, for instance, would some of our film manufacturers say if they were told that Gaumont actually own a stock of furniture which they use for film production purposes, valued at many thousands of pounds, and necessitating the provision of a huge building in which to store it? In the half light of a December afternoon I was shown by M. Gaumont, with all the pride of a connoisseur, pieces of furniture of almost priceless value, carefully wrapped in dust-sheets, and representing every period of French history, some of them dating as far back even as the early seventeenth century. There were examples of furniture representative of most European countries, ancient and modern, cabinets of exquisite design and fabulous worth, chairs, tables, settees, and benches, and chandeliers, and candelabra of the old French school. Here, too, were tapestries and hangings of beautiful workmanship and design, done in the most costly materials, and an endless variety of bric-a-brac, ornaments, clocks, china and silver-ware. Everything, indeed, which is—or was—to be found in the houses of the aristocracy of many countries, all gathered together regardless of cost. These art treasures are merely intended for use as picture "props." Here, then, is the secret of that sense of atmosphere, accuracy, and luxuriousness which is so often to be found in French films done on the "grand" scale.

A Wonderful Collection of Furniture.

The Gaumont Company is in a peculiar position, perhaps, in respect of the wonderful collection of furniture which it possesses, for it has taken many years to get together, and no matter what demands may be made upon the storekeeper for the supply of period "props," they are, I was assured, invariably forthcoming in the minimum of time, and rarely have the resources of outside emporiums to be called upon to fill the producer's requirements. Every piece in this vast store is catalogued, and each has its assigned place. Consequently it can be found by the custodian almost in the twinkling of an eye. The same system applies to the dress store. Here, again, the wonders of the Gaumont studio make one pause and think. Thousands of costumes, hats, wigs, dresses, and shoes are carefully stored for future use, and a scene in almost any period of history can be dressed from this vast accumulation of costumes with the greatest ease. Every dress was made in the Gaumont workrooms, and, in the case of historical costumes, was copied from an original to ensure that it is strictly accurate to the last detail. After use every article is carefully examined, repaired where necessary, then pressed and put away in vast cupboards to preserve them from moth.

The same attention to detail, accuracy, and realism marks every step in the production of a big picture under the Gaumont direction, and I shall have something to say in a later section about the workmanship put into the exterior sets built for scenes in a big picture such as "The Lyons Mail," which came from these remarkably efficient and well organised studios.

Digitized by Google

VARIOUS FRENCH FILM STUDIOS VISITED

The wonders of the Gaumont and Pathe Plants—Big alterations necessitated by Revised Plans for 1923.

IN my notes on the preceding page I referred at some length to the perfection of the system which prevails at the Paris studio of the Gaumont Company, in so far as the furniture and costumes used in their pictures are concerned.

This *flair* for organisation is apparent throughout the entire establishment. You notice it as you pass through every department of this vast concern: in the studios, the workshops, and the commercial offices. Everywhere there is perfect order; everything moves with that smoothness and ease which betokens the controlling hand of a master mind. In the main studio, for instance, which is said to be, even to-day, by far the biggest in Europe, there was none of the rushing hither and thither, and shouting and bustle, so familiar when the average British film is in course of production. Only one scene (in a film entitled "Jocelyn," which is pictured on this page) was actually being "taken," but three others were set ready for use.

Quiet Methods.

A number of artistes, fully costumed and made up, were standing quietly by awaiting the word from the producer to make their entrance. Most of them were intently watching the scene being enacted. The producer moved quietly about, rarely raising his voice above the ordinary conversational tone, when he addressed the actors, and at no time during my stay was there the slightest approach to excitement or bad temper, although one of the artistes was, to say the least, a trifle trying. Time and again the scene was gone through, the business explained and demonstrated by the director, and eventually the word was given to the cameraman to "take."

Controlling Light Wastage.

In the twinkling of an eye all the lights were switched full on, the cameras were clicking merrily, and everything moved with a smoothness and precision that were admirable. In this connection I cannot refrain from a word of commendation as to the extreme care exercised over the lighting arrangements. When there was no immediate need for the big arc lamps they were at once switched off, and only the minimum amount of "juice" necessary to light the set was used. The rest of the huge studio was plunged in inky darkness. Time and again this happened, and the onlooker, used to the thoughtless waste of employees in regard to light which is so rampant in the ordinary English studio, could not but be impressed by the sense of an arrangement which must in the course of twelve months result in an immense saving of altogether endless expense and extravagance.

Converted Studios.

In the case of the Gaumont Company artificial light will, in future, play a far more important part than it has done in the past, for M. Gaumont told me that at present all of their studios are being converted from daylight to dark studios. This work is proceeding without in any way interfering with the production program, although all these huge glass houses, were, on the occasion of my visit, filled with scaffolding that reached to the roofs. This change of method was dictated by the uncertainty of the climatic conditions which prevail in Paris, particularly during the winter months, when fog and mist often obscure the sun's rays for days on end. Working in a dark studio, illuminated by some of the most powerful arc lamps I have seen the actinic conditions which prevailed here can scarcely be distinguished from ordinary sunlight. There is also this further advantage: that the lighting, being under perfect control, a far more even standard of quality in the negative is obtained.

Meticulous Attention to Detail.

From the studios we made our way, through the immense scene-docks, where must be stored literally hundreds of sets, to the carpenters' shops. Here a small army of artificers was at work on an elaborate interior, and one marvelled at the solidity of the pannelling and the extreme care bestowed upon the building of an early

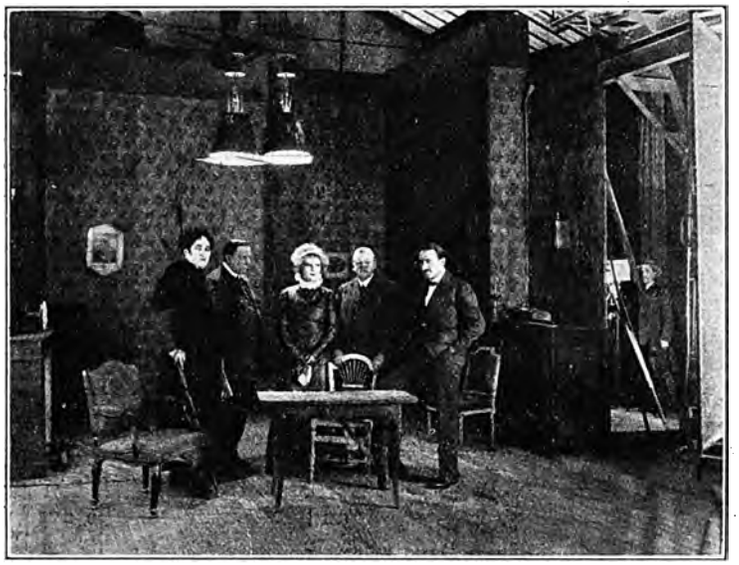
SCENES FROM THE NEW GAUMONT PRODUCTION, "JOCELYN."

Digitized by Google

sixteenth century fireplace. Not content with a mere plaster work upon wood veneer, the main structure of this fine old inglenook was constructed with real bricks, and these, I was told, will be as solidly set as though intended for a permanent building. Everywhere on the walls were carefully-drawn plans or photographs of the original rooms to be reproduced, and, watching them at work, one realised that each of these men was an artiste in his own particular sphere. The same thing was apparent in the paint-shops where all the scenic work, decorative designs, and other impedimenta of an elaborate production are turned out. The men were so intent upon their work that scarcely one of them looked up as we passed through.

A Veritable Township.

Upstairs and downstairs we went from one department to another until all the wonders of this wonderful house of industry had been exhausted within doors. Then through countless streets of houses, all on the Gaumont estate, we wended our way to an open space where a further surprise was in store. Here, still standing erect and solid, was a complete street of old houses that had been used in the production of "The Lyons Mail." At first glance they looked absolutely like the real thing down to the last detail. Doors and windows, walls of brick and stone, mounting steps at the corner of the street, and cobbles with the grass growing between them, over which the old coaches had rattled their passengers on the road to Paris. The illusion was perfect—unless one happened to look behind them! And these buildings, be it remembered, had weathered the storms of a twelve-month, and are probably even more matured now than when they were first put up, which speaks volumes for the thoroughness of the workmanship that brought them into being.



A SNAP IN THE PATHE STUDIOS.
(1) M. Gennica Missiro; (2) M. Jean Kemm; (3) Mlle. Elmire Vautier; (4) Low Warren; (5) M. Louis Nalpas.

Near by is an immense block of new buildings nearing completion, intended to house the various commercial departments of the company. They will be ready for occupation in a month or two's time.

At Vencennes.

At the Pathé Studio, at Vencennes, the same careful attention to detail is observed in everything that concerns the perfect making of a picture. Many of the dismantled sets used in connection with the making of "The Three Musketeers" and "Twenty Years After" were still standing, and extending down one side of the long drive by which the main studio is approached was an extraordinary variety of coaches and other vehicles specially made for these two films. Pathé's studio differs from Gaumont's, in that most of the important work is done above stairs instead of on the ground floor, and a long and somewhat trying climb has to be undertaken to reach the scene of production activities. Things were rather quiet here when I was conducted round the establishment by M. Louis Nalpas, the company's chief art director. A big production had just been completed, and most of the departments were occupied in making preparations for the next picture.

A Great Secret Service Story.

In one studio, however, we found M. Jean Kemm at work on a number of interior scenes for a big film production, entitled "Vidocq," and for some time we stood and watched M. Gennica Missirio and Mlle. Elmire Vautier, the two principal artistes at work. Several incidents in the same scene were filmed as we looked on and everything proceeded with a leisurely ease and smoothness that was most noticeable. At the conclusion of the afternoon's work visitors and artistes were photographed together as the accompanying picture shows.

A chat in the managerial department with M. Pierre Guereneur, Pathé's technical manager, disclosed the fact that M. Abel Gance has now finished the cutting and editing of his *chef d'œuvre*, "The Wheel," in which the principal part is undertaken by a British artiste, Miss Ivy Close. The picture will shortly be screened in France, and will in due course find its way to this country. I was shown a great number of still pictures of this film which give an excellent idea of the elaborate scale upon which it has been made, but it is too early as yet to say anything definite as to future plans in connection with its exploitation.

The Societe Ermolieff.

The Societe Ermolieff Cinema has recently changed its name, and is now known as the Societe des Film Albatros. In the course of a chat with M. Georges Gallais I learned that the company has been fully occupied during the past year with a number of productions which have proved a pronounced success. The company is under the control of M. M. Hache, who was formerly in charge of Pathé's foreign sales department, which he left in 1919 in order to start this concern. Considerable progress has been made during the past twelve months, and their outstanding picture have included "Juste d'abord," "L'Enfant du Carnaval" (a scene from which is reproduced herewith), "The Night of the Carnaval, "Guy de Maupasant's "L'Ordonnance," and "The Savage Woman."

The Future Program.

Full details of the company's activities during the coming year which have been planned on an elaborate and ambitious scale are given in my notes under the heading of "Big French Films that are Coming."

Digitized by Google

BIG FRENCH FILMS THAT ARE COMING.

Producers who are out to Capture World's Markets.

LOUIS NALPAS.
Cartoon by Moyano.

AS indicated in my opening remarks, the leading French producers now appear to realise that the chance of selling program pictures abroad, made chiefly with a view to meeting the demands of the home market, are becoming smaller every day. To meet this situation a complete change of plans is taking place in most of the important French studios, and, as M. Louis Nalpas, the art director of Pathé Consortium, told me, the intention is in most cases to go in for bigger and better pictures altogether, and to concentrate in future upon subjects which have an international rather than a purely French appeal.

New Plans for 1923.

This is all to the good, and provided such a policy is carried out on lines which take strict cognisance of the commercial situation, and the resulting pictures are in accord with the taste and demands of the world's markets to which they are intended to appeal, the sale of the bigger and better French films foreshadowed by the leading manufacturers in their conversations with me should make considerable progress in this country during the next few months. Pathé's, for instance, as M. Nalpas impressed upon me, have scrapped all their original plans for 1923, and are now bent upon making many fewer and much better films than in the past.

Out for World's Markets.

"Our reason for this change of policy is obvious," said Pathé's art director. "We realise that to-day there is no demand or possible success for mediocre films. We are now out to capture the markets of the world, and we realise we can only do so if we turn out films equal to the best from every other source. My view—I am speaking personally, you will understand—is that there are no such things as successful English, French, American, or German pictures to-day. To be successful they must be universal films: the country of their origin is immaterial. We recognise that fact to the fullest extent. Consequently we are now paying very special attention to the story and its presentation. It must be told in such a way that it appeals to the humanity in all of us, no matter whether we are English, French, American, or German, and it will interest you to know that our artistes are paying special attention to film acting, and never lose an opportunity of seeing every English and American picture which comes their way in order to improve their knowledge of the art."

A Big Pathé Picture.

One of the first big pictures which Pathé are putting out in the New Year is entitled "Vidocq." This is based upon the memories of Vidocq, a famous French detective and Chief of the Paris Police, who was at the pinnacle of his fame in the early twenties of the last century. The story is known to every reader of French literature. It is intensely dramatic, full of incident and action, and is admirably adapted to screen representation. "Vidocq" will be done in about twenty reels, and a special version of it will be prepared for the English market. This will be available about the end of March. I saw a number of scenes being done for this production under the direction of M. Jean Kemm during my visit to the Pathé studio at Vancennes.

"The Scarlet Pimpernel."

Incidentally I may mention that I met Mme. Germaine Dulac during my visit, and learned from her that she is about to start upon a producing program which will include film versions of a number of famous books. Madame is doing all of the interior work for these pictures in Berlin, and, as at present arranged, they will, in all probability, be handled in France by Pathé Consortium, and will ultimately be available for the English market. Mme. Dulac "has hopes" that she may one day be able to reproduce the stirring story of "The Scarlet Pimpernel" in film form, but for the moment there are insuperable difficulties in the way.

The Big Picture of the Year.

The big picture of the year to which all French kinemagoers have been looking forward, Abel Gance's "Wheel," is now complete, and before these lines are in print will have been trade shown in Paris. In this film the leading rôle is sustained by a British artiste, Miss Ivy Close. At the moment no definite arrangement has been concluded as to its handling in this country.

"Twenty Years After."

Another film that has already attracted an immense amount of favourable attention in Parisian art circles is the sequel to "The Three Musketeers." It was shown at a gala performance at the Gaumont Palace, at which the President of the Republic and many other notabilities were present, and M. Diamant Berger, the producer, was the recipient of glowing congratulations. The story of "Twenty Years After" is an ideal one for film representation, and it must be admitted that the producer has taken full advantage of the opportunities which this stirring narrative presents to work in some really tremendous spectacular scenes. One of the most noteworthy of these, from the English point of view, is the scene in Whitehall at the execution of Charles I. The reproductions of the old houses of the period are wonderfully well done, and perfect in their historical accuracy,

Digitized by Google

LES
MEILLEURS
FILMS

France Belgique

Amerique Suisse

Angleterre Hollande

Espagne-Portugal Scandinavie

MUNDUS FILM

Egypte Allemagne

Italie Austriche-Hongrie

Balkans Chine-Japon

Pologne Russie

POUR
LE MONDE
ENTIER

Importation
Exchange

Adv. Telegs: MUNDUS FILM PARIS

CHARLES SCHUEPBACH Proprietaire

12, CHAUSSÉE D'ANTIN
PARIS

Exportation
Editions

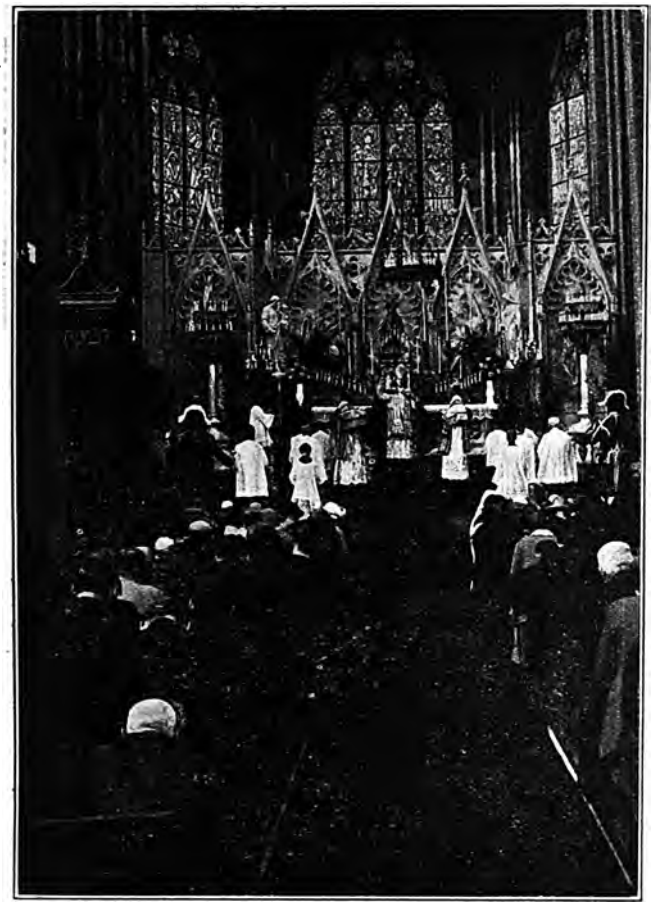
Telephone: LOUVRE { 11·31 / 11·37

CHARLES SCHUEPBACH

12, CHAUSSÉE D'ANTIN
PARIS

Digitized by Google

Digitized by Google



SCENE FROM "THE GOLDEN BRAZIER."

and the crowd gathered before the scaffold is said to have numbered over 5,000 persons.

The story of "The Lyons Mail," a Gaumont production, is also likely to attract very favourable attention when seen in this country, for it likewise has been carried out on a most elaborate scale, and contains some very fine acting. Another big Gaumont subject is entitled "Jocelyn," in which Armand Tallier and Mdlle. Myrga are starred. I saw this film in course of production.

An Ambitious Program.

The program of the Albatros Company for the coming year is an ambitious one, and likely to keep their well-equipped studios at Montreuil fully busy. Their first big picture, "The House of Mystery," is practically completed, and will be put out in the form of a serial. The chief star is M. Mosjoukine, the famous Russian actor, and I was assured that the story is of a most sensational character. I am able to reproduce "stills" of one or two striking scenes herewith. This film will shortly be available for England. Mosjoukine will also create the leading rôle in another elaborate production at present entitled "The Golden Brazier," which is also pictured on this page. In passing I may also draw attention to something in the nature of a novelty in "stills" made by this firm and reproduced in the form of a silhouette. An example (illustrating "The House of Mystery") is printed herewith.

Other big Albatros films that may be looked for next year are "The Triumph of the Song of Love," by Tourgueneff; "The Children of Captain Grant," by Jules Verne; "Kean," by Alexandre Dumas; and "Manon Lescant."

ABEL GANCE, PRODUCER OF "THE WHEEL."

NOVEL SILHOUETTE STILL.

THE FILM RENTER &
MOVING PICTURE
NEWS
IS ALWAYS FIRST
WITH THE NEWS.

Digitized by Google

SCENES FROM THE GREAT FRENCH SERIAL, "THE HOUSE OF MYSTERY."

THE FRENCH EXHIBITOR AND HIS METHODS OF EXPLOITATION.

Fine Electric Sign Advertising—Poor Printing—And Overdoing the Serial.

POINTS THAT COULD BE IMPROVED.

WHEN you find no less than fourteen kinemas within walking distance of one another all running the same film at the same time, it makes you pause and consider whether there is very much in the "exclusive" idea of booking a picture after all. True, the same thing was, till quite recently, a more or less common occurrence—to a lesser degree—in the West End of London. But three or four theatres exploiting the same attraction at once, even when they are but a mile apart, is not quite the same thing as fourteen.

Is This Good Business?

I am speaking by the book, however, for during my visit to Paris I wandered round the principal thoroughfares within a couple of miles of the centre of the city one evening, with a view to studying the exploitation methods of the French exhibitor. In a little over two hours I came across no fewer than fourteen kinemas, many of them quite prominent places of entertainment, each of which was starring, as a top-of-the-bill attraction, the film version of "The Mysteries of Paris." The only difference between them was that, as the picture is a serial, one may have been showing episode six, whilst another was running episode nine, and so on. Is this good business? I suppose it depends to a certain extent upon the point of view. In England we should certainly declare against a system which exploits so-called exclusives in this way. In France they seem to regard things differently, for the fact that the film was showing elsewhere did not appear to affect the attendance of the public to any appreciable extent.

This is probably due to the fact that French people are more migratory in their habits. They move about much more than do our suburbanites, and they drop into which ever house they may happen to be passing which puts up the bravest show of illuminating signs. The theatre that does not do this in Paris, where everything is made bright and attractive, has little chance of attracting custom.

Brilliantly Illuminated Signs.

The Parisian showman understands the value of a well-illuminated electric sign over the front of his theatre, and I was surprised by the number and variety, as well as the elaborateness, of many of these brilliantly-lighted sign-posts. Nothing like them is to be seen in this country. Obviously they represent an appreciable outlay, and a considerable addition to the weekly bills for electricity. But the expenditure is undoubtedly justified, for despite the high prices at present prevailing I scarcely passed a single house that was not fully busy, judging by the crowded state of the vestibule. But lighted signs are, apparently, the one and only way of exploiting a big picture in Paris, for the bill matter on the hoardings would have disgraced a printshop in the Back of Beyond. It was appalling.

French Kinemas Not Well Run.

The newspaper advertisements are little better. Each theatre contents itself with setting out the names of the attractions in the bill in a bare half inch space, and trusts to luck to do the rest—and, apparently, luck is kind! Most of the Parisian houses are artistically fitted and furnished, and the projection in kinemas such as the Gaumont Palace, and other places where a high-class program is submitted, could hardly be improved upon. But music is *not* a strong point in the average French picture house. Our exhibitors could give them points and beat them easily.

On the whole, the Parisian kinema is not as well run as our own. Except in the matter of exterior lighting and advertising signs there were very few points in the management of a house which I could see in the course of a long round that would assist our showmen in the running of their business.

Digitized by Google

Be one of the First to see—

HOPE HAMPTON in STAR DUST

A Drama of Broadway's Bubbles and Dregs
—told from the heart of a woman.

A play that finds humanity in the shadows and reveals a girl who rebelled against love and the shackles which wifehood imposed. :: It's soul-searching!

MOSS EMPIRES, LTD.
Exclusive Film Department, 24 Denmark St.,
Charing Cross Road :: LONDON, W.C.2.
Telephone: Regent 2338. :: Telegrams: "Hirers, Westcent, London."

As true to real life as is FANNIE HURST'S Famous Novel which suggested it!

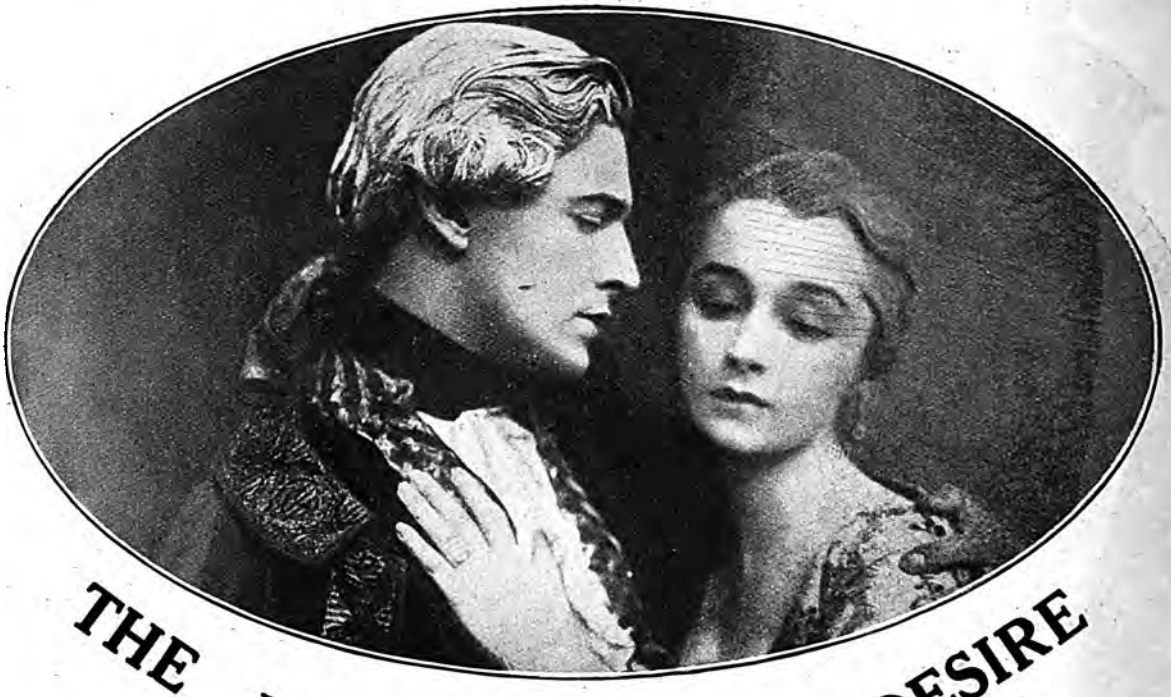
Digitized by Google

NEARING COMPLETION.

A VENETIAN DRAMA OF ROMANCE & MYSTERY.

IVOR NOVELLO

Who sailed last week for U.S.A. to star
in Seven Pictures for D. W. GRIFFITH,
IN



THE MAN WITHOUT DESIRE

Directed by ADRIAN BRUNEL.

IF THIS DOESN'T BRING 'EM IN

NOTHING EVER WILL.

All Enquiries to

ATLAS BIOCRAFT COMPANY Ltd.

58 HAYMARKET, LONDON, S.W.1

General Manager: MILES MANDER.

Digitized by Google

PUBLIC'S RIGHT TO DEMAND MODERN PICTURES.

Keeping Up the Brighter Tone of the Industry.

(By RALPH J. PUGH, Managing Director, Associated First National Pictures, Ltd.)

RALPH J. PUGH.

I THINK that the year 1923 is full of bright possibilities for the film industry. In venturing this opinion I assume that the greatest need is to secure a more universal patronage of the kinema by the public, upon whose support every section is ultimately dependent. Unless I am wrong in my diagnosis, there have been certain developments during 1922 which have done much to encourage new patrons.

Three Encouraging Features.

In the first place, a rift has undoubtedly been made in the advance booking system, under which patrons were presented with pictures many months old. This rift has let in some of the most successful productions which the industry has witnessed, released in England very shortly after they were produced. The public have undoubtedly a right to demand modern pictures, and 1922 has seen a considerable effort on the part of the trade to meet this requirement.

In the second place, there is an undoubted tendency for the large producing units to establish their own renting organisations in this country. Two notable examples have been provided during 1922, and if I am informed correctly, at least two others will be established here before the end of 1923. This movement is of far greater value to the industry than would appear at first glance. In the case of First National, for instance, it has enabled those responsible for productions in America to obtain a knowledge of conditions and requirements which would have been quite impossible under any other methods. First-hand information as to prevailing conditions has been invaluable in directing those responsible to the steps necessary to meet them.

In the third place, the day of the large and well-appointed kinema is dawning. The public demand not only excellent entertainment, but adequate means of enjoying it. The building of kinema theatres on the lines of the vaudeville and legitimate theatres adapted to suit film projection will undoubtedly attract a very large section of the public who at present stay away. The Regent Theatre at Brighton, the Super Cinema, Ilford, the Pavilion Theatre at Shepherd's Bush (now in course of erection), the Majestic Theatre, Leeds, and others of a similar type which have opened during 1922 are apparently pioneers of exquisitely appointed theatres very soon to be erected in the West End of London, a district sadly deficient of kinemas capable of adequate presentation of great pictures.

Carrying on the Good Work.

Lastly, there is an undoubted demand for British productions in America. Eighty per cent. of the kinemas catering for the English-speaking public are in America, and if the expressed determination of more than one British producer to cater for this market is in earnest, productions of British origin, will, during 1923, be made first and foremost for America, leaving England to take care of itself.

How can the good work started in 1922 be carried forward during the coming year? In another place I recently suggested that all sections of the trade should quit talking and every individual member of it make a practical contribution. This is not a time for recrimination but action. The advance booking system and its attendant evils can only be overcome by the individual efforts of every exhibitor to abstain from taking into "stock" and adding to an already over-burdened "storehouse," films which he is not sure will be valuable entertainment at the time of release.

We renters need to take the "long view." Business which, in the long run, will act as a boomerang is not profitable at any price. Until advance booking is reduced to normal conditions, distributors cannot expect maximum returns: this has been so widely acknowledged during 1922 that I believe the trade will decide to have "the teeth drawn" and get it over quickly.

The brighter tone in the industry during the last few months is so unmistakably due, in my opinion, to the improved conditions I have mentioned, that I cannot imagine any other circumstance in 1923 than further advance on the same lines.

Digitized by Google

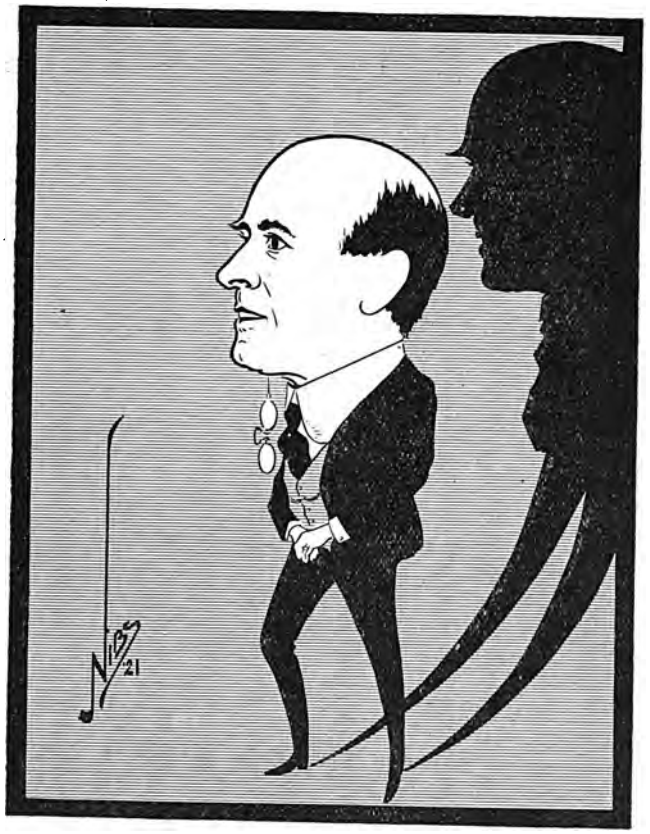
KINEMA MUSIC AND THE P.R.S.

The Case for the C.E.A.—Evils of a Monopoly.

(By GAVAZZI KING, General Secretary, C.E.A.)

*[The following has been specially contributed by Mr. Gavazzi King as a commentary on the series of articles, entitled "The Stranglehold of the Performing Rights Society," by Mr. Wm. Hy. Huish, which appeared in the issues of this journal for November 18, 25, and December 2, 1922.—*ED. FILM RENTER.*]*

IF Mr. Wm. Hy. Huish had been genuinely anxious to assist exhibitors to obtain just and equitable conditions with respect to the performance of copyright music he would not have penned the article which appeared in your issue of November 18. His chief anxiety must have been self-advertisement, with a spice of maliciousness, and an utter disregard of ordinary decency



Mr. GAVAZZI KING.

in quoting from a communication which was only issued to members of the C.E.A., and was, as must have been obvious to the meanest intelligence, of an entirely private character. If members of the C.P.M.A. received copies it could only be either because, presumably having little faith in that organisation, they were also members of the C.E.A., or had failed to determine their membership by resignation.

"No Thunder to Steal."

Mr. Huish makes the modest suggestion that the C.E.A. has stolen his thunder. If those persons to whom Mr. Huish alludes as having "sacrificed time, money and position in support of uncontrolled music" had any thunder for anyone to steal, there might possibly be a thrust in his last paragraph. They have not and never had any thunder—not even the mildest rumble. Not even a super-thief can steal what does not exist. The privacy which was asked for in order that there should be less difficulty in obtaining the data desired having been rudely destroyed, it may be desirable to deal with this matter now, to a certain extent, at any rate, publicly.

It may be as well, before going further, to point out that it is an utterly misleading statement which Mr. Huish makes when he writes that exhibitors are being asked to assist me in devising methods to deal with the Performing Rights Society, Ltd. They are not asked to do anything of the sort. They are asked for certain specific data. Moreover, the data is for a committee—not for me. This question is not, and never has been, a personal matter. It is the business of the General Council. This is well known, and is subject to proof at any time.

What I mean by "stranglehold," and what Mr. Huish means, are evidently totally different things, hence the necessity for a somewhat lengthy discussion.

A Little History.

Early in the history of the C.E.A. the Committee, or Directors, of the then Incorporated C.E.A. Company, were urged by members—owing to the trouble and expense to which they were subjected—to obtain special terms from the Société des Auteurs, Compositeurs et Editeurs de Musique, at that time controlled by Mr. Sarpy. The whole question of copyright and free music was carefully studied in the light of the Copyright Act of 1911, the possibilities of effectively providing a supply of music outside the repertoire of the Société were thoroughly explored, and the conclusion reached by the full committee of twelve that in the circumstances negotiations for an agreement with the Société should be undertaken. A contract, dated March 6, 1913, for three years was signed after much labour and protracted discussion.

The fees payable by our members were at the rate of 10s. per performer, with a maximum of four guineas up to ten musicians.

Futile Fight of C.E.A.

The Société des Auteurs, Compositeurs et Editeurs de Musique was absorbed in the Performing Rights Society, Ltd., in 1914, and the question of a new agreement had to be considered. Once more the C.E.A. went into the question of resisting the claims of the new Society. The members were asked to choose between non-copyright music and the repertoire of the Society. They decided in favour of a contract with the Performing Rights Society. In the meantime, no effort had been lacking to test the claims of that Society. The P.R.S. steadily consolidated its organisation. It appointed agents all over the kingdom. Kinemas were visited, infringements

Digitized by Google

KINEMA MUSIC AND THE P.R.S.—*continued.*

detected, actions taken. The Society won all along the line. The C.E.A. employed the finest legal assistance without effect. Many members resolved to take the risk of relying upon non-copyright music, and time and time again were called upon to pay heavy legal expenses and damages.

On August 1, 1915, an agreement was concluded between the C.E.A. and the P.R.S. The terms were two guineas for the first performer, and one guinea for each additional musician, with a maximum of nine guineas. On the expiry of that agreement a second contract was considered. The C.E.A. went very thoroughly into the possibilities of providing a supply of free music. It was found that the dramatic houses had also gone into this matter, and Mr. Jas. Glover, a noted musician with the widest knowledge of entr'act music, had instituted for them a collection of non-copyright musical items. Great as was that able gentleman's experience, he abandoned the task.

During all this time the importance of good music was steadily being realised. Pianos were giving way to trios, and trios to orchestras. The average member desired the latest and most popular music, not because it was the best, but because the general public, which cannot be described as addicted to really good music, preferred it. The amount of free music which can be described as up-to-date and popular is ludicrously meagre.

The 1918 Agreement.

The C.E.A. concluded on April 18, 1918, another agreement with the Performing Rights Society. This fell to expire on April 5, 1922, and the P.R.S. asked for still higher fees, and even more exacting conditions. For one musician the minimum rose to three guineas, for three musicians to five guineas, for four or five musicians to six guineas, for six or seven musicians to eight guineas, for eight or nine musicians to ten guineas, for ten or eleven musicians to twelve guineas, for twelve musicians to thirteen guineas, and after that to one guinea for each additional. After much negotiation, in consideration of the deplorable financial condition of the kinema business, the Society was induced to renew the existing contract for two more years, but added some further stringent clauses.

That, briefly, is the history of the C.E.A. and P.R.S.

A Dangerous Monopoly.

Now as to strangehold. For, not to mince matters, one does exist. It is financial mainly. The P.R.S. is a monopoly. All monopolies are dangerous. It is an autocratic monopoly. It brushes aside argument, and insists upon imposing its conditions. The Controller has virtues which are unknown to Permanent Officials of Government Departments, but he has most of their official vices. The P.R.S. is run very much as a Government Department. The Controller has, time and again, in response to applications from the C.E.A., made concessions which were magnanimous and sometimes generous. But he made the conditions which called for the concessions. His Society has legal rights. Those rights are undoubted. It is the purest folly to question them. The Copyright Act of 1911 is clear and specific. Case law has confirmed it.

But all that is legal is not necessarily just. The rights to fees for public performance is legal, and it is just for a certain class of compositions, but not for all. No one would surely question the fact that the composers of the average opera (and such operas as those of Gilbert and Sullivan do not come within that definition) could never hope to obtain an adequate return for their genius and labours from royalties. The composer of a song selling by the million, popularised by pantomime, music halls and kinemas, is in a different category. Public performance does more for that composer than the composer can do for himself. He more than recoups himself by royalties. Indeed, he ought to pay for his publicity, not be paid for it.

The P.R.S. finds it convenient to overlook this side of the question—indeed, it goes so far as to pooh-pooh it. But what are the facts? Compositions do not make themselves popular. If Melba or Clara Butt sing a song its sale may go up by millions. Sung by Miss Sadface or Tiny Tinklevoice its merits are apt to be overlooked. The entrepreneur who pays Melba or Clara Butt is using his capital to increase the earnings of the composer, and those great artistes are using their incomparable talents in the same way. A performing right is legal here, but is it just?

If a bright little composition, which happens to fit a situation frequently occurring in a film picture, is performed in a thousand kinemas its sale will go up, and much more so if the orchestra performing it is good. The proprietor has to provide the orchestra, the composer does not. Hence his capital and the ability of his orchestra has as much, if not more, to do with the success of the composition as the ability of the composer. A performing right is legal here, but is it, therefore, just? People other than the composer are spending their capital on making the composition successful, and they have to pay for doing it.

Increase of Fees.

It will be observed that the fees which began at half-a-guinea per musician with a maximum of four guineas for as many as ten musicians, rose to two guineas for the first performer, and one guinea for each additional, with a maximum of nine guineas. In April of 1918 they increased by another guinea for the first performer, and the maximum disappeared. The latest terms submitted were based upon a percentage of the money-holding capacity such as would have doubled on the average the fees charged. The more the P.R.S. get, the more they want; a weakness not peculiar to the Society, and not unknown in the renting business, where, however, there is still competition. The plea put forward for the increases was the alleged growth of the Society's repertoire. But that was put originally at over a million pieces. Leaving aside the question which does arise of the extent to which that repertoire is depleted by lapse of copyright, exhibitors do not ask for, nor do they require even a million pieces. They could not possibly use them. The P.R.S. insist upon giving a supply which is not needed, and asking payment for it. As though a miller should insist upon sending a baker all the flour he produced without regard to his needs and charging him for it. On this principle, or lack of it, there can be no end to the increase of fees. The Society adds to its membership. The members expect results. The C.E.A. members and others have to provide them.

Extraordinary Claims of the P.R.S.

The P.R.S. claim the right to base their fees not only upon the seating capacity of a kinema, but upon its money-holding capacity. The extraordinary claim is made that a composition should be more valuable to a person in a shilling seat than to one in a threepenny seat. If a kinema has a thousand seats at sixpence each, it would just pay half the performing right fee of a kinema with a

(*Continued overleaf.*)

Digitized by Google

KINEMA MUSIC AND THE P.R.S.—*continued.*

thousand seats at a shilling each. What, in effect, this claim amounts to is this: The composer asks a percentage upon the kinema's takings. Of course, this claim is neither legal nor just, but the P.R.S., being a monopoly, can make it, and sustain it. But there is a crowning injustice of which the P.R.S. is guilty. It will not permit you to make a selection of the goods it has to sell, You must take all or none.

Mark Twain in his "Tramp Abroad" visits an island, from which he has to retreat to his ship owing to the rapacity of the inhabitants. He neither ate nor drank upon the island, but the hotel proprietor sent him a bill a yard long, in which he was charged a huge sum for a number of meals he had not eaten, and gallons of wine he had not imbibed. In response to his protests, the proprietor merely said the meals were there, the wine was there, the beds were there. He could have made use of all. If he didn't that was his look out. He would have to pay. This is the attitude of the P.R.S.: it says, here are our million or so compositions. You need not use them, but they are there for your use, and you must pay for the lot, even if you only use one. There is nothing just about that. The repertoire is so cumbersome, so difficult and expensive to catalogue that a customer who only wants a few compositions cannot be served. He must take the lot. One customer may use a hundred compositions, another may use ten. He does not pay for what he uses, but for what he does not use. The basis for payment, instead of being the amount of the commodity used, is upon the number of people who may or may not happen to be present when the commodity is being used.

General Council to take Action.

All this points not to the futile plan of free music, which breaks down sooner or later, even in the few cases where it is practicable, but to taking comprehensive action to destroy the stranglehold. In view of what has been already stated, there is no sound case for increased fees, but exhibitors must be prepared to co-operate with the C.E.A., in taking effective action to resist their imposition.

The final and effective method involves an amendment to the Copyright Act. The Act contains the principle of regulating fees, and we have many friends in the House now to help us. In the meantime, there is alternative action possible, which the committee appointed by the General Council will undoubtedly take. A just payment to composers for the product of their brains no honest person desires to resist, but the tyrannous imposition of the will of a monopoly upon the trade compels practical action.

ITALIAN MARKET FOR "SHIFTING SANDS."

A BIG compliment to the British production, "Shifting Sands," is to be observed in the fact that the Italian rights for this production have been eagerly sought after, and, as a result of the negotiations which have just been closed, "Shifting Sands" will be one of the first British productions to find a market in Italy.

Miss Peggy Hyland is a native of Spennymoor, and visited her home county on Monday last. At the Scala Cinema, Heaton, she assisted the Lord Mayor of Newcastle, Alderman W. Bramble, at the presentation of prizes and trophies to the local Boy Scouts, prior to appearing at the trade show of "Shifting Sands," the Granville production in which she is featured.

'Phone: City 5688. 'Grams: "Proclaim, Manchester."

CLARION FILM AGENCY LIMITED

The Season's Greetings and Good Wishes to one and all.

We respectfully request Exhibitors to watch our Announcements in 1923.

OUR OUTPUT WILL BE BIGGER AND BETTER THAN EVER.

Digitized by Google

THE FILM RENTER &
MOVING PICTURE NEWS

TECHNICAL SUPPLEMENT

STUDIO :: LABORATORY :: KINEMA

JANUARY 1, 1923.

SHEPHERD'S BUSH PAVILION.

Mr. Davis *proves* the quality of
Waring & Gillow's
CINEMA FURNISHING & DECORATION

IN 1914 Mr. Davis furnished the new Marble Arch Pavilion with Waring & Gillow Carpets. Despite eight years' heavy wear and tear they are almost as good as ever, and Mr. Davis is so satisfied with their condition that he has placed the contract for the complete carpeting of his new Cinema—The Shepherd's Bush Pavilion—with us.

What we have done for Mr. Davis we can do for you. May we estimate?

We are specialists in everything appertaining to the economical decoration, alteration and repair of cinemas and theatres; and actual manufacturers of tip-up seats combining utility with perfect comfort.

Please address all enquiries to Contract Department.

WARING & GILLOW LTD
Furnishers & Decorators to H.M. the King.

164-180 OXFORD STREET, LONDON, W.1.

Telephone: Museum 5000. *And at Manchester, Liverpool and Lancaster.* Telegrams: "Warison London."

Digitized by Google

INTERNATIONAL
Cinema Trades Exhibition

OLYMPIA

JULY 17 to AUGUST 4, 1923

The first real exhibition in the interest of every section of the trade.

Never before has so great an opportunity presented itself for bringing home to the public the far-reaching amusement, commercial, industrial, educational and moral influence of the screen.

BOOK YOUR SPACE NOW.

Plans and tariffs :—

Exhibition Offices, 80/82 Wardour St., London, W.1

Telephone : GERRARD 8318.

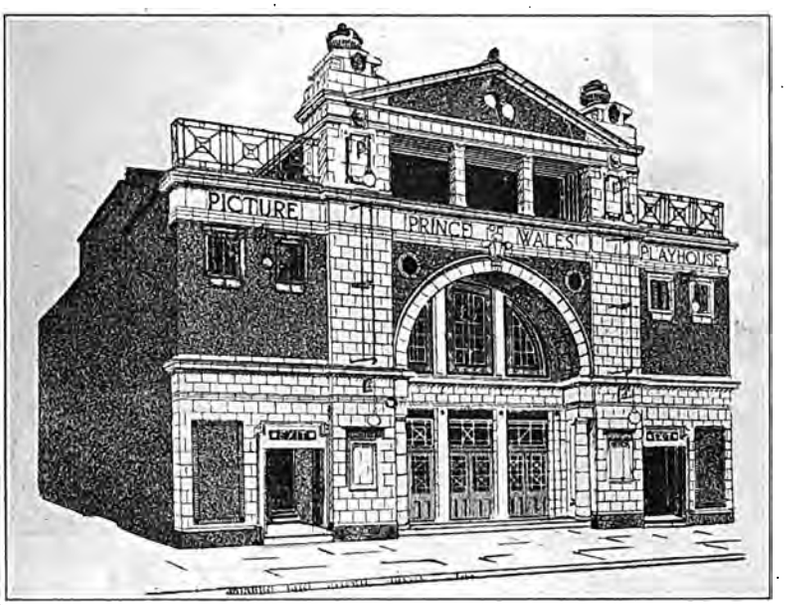
Digitized by Google

Theatres & their Equipment.

New Super Kinemas.

No. 7.—THE PRINCE OF WALES, LEWISHAM.

THE new Prince of Wales' Picture Playhouse, High Street, Lewisham, is another instance of the remarkable progress recently made in the construction of new super kinemas. Phœnix-like, this new picture theatre has arisen from the ashes of its predecessor, for the old Electric Palace, which once stood on the site of the new theatre, was, in its way, quite a landmark in Lewisham's famous High Street. A capacity of 550 seats, all on the one level, was in its earlier history considered to be ample; but the necessity for enlargement was soon forced upon the attention of the management, and in 1921 it was decided to build a new and up-to-date kinema on the site. Owing to some slight delay in arranging with the freeholders, building operations were not commenced until March of this year, but good progress was made, and the new theatre was recently opened with every indication of a prosperous career.



FRONT VIEW OF THE PRINCE OF WALES' PICTURE PLAYHOUSE.

The Site and Facade.

The site is prominently situated in Lewisham's main business thoroughfare, High Street, and is convenient of access to the outside districts by efficient tram and omnibus services. The exterior of the building has been designed in white terra-cotta and sand-faced brick, with an effective colour scheme of cream and blue. The style of the facade is Renaissance. A small open loggia is carried over an arch supported on detached Ionic columns, and the effect of the whole is most striking. There is very little doubt as to the popularity of the glazed brick front, for it has much more individuality than stonework, and in addition can be always kept clean by the most elementary methods. Indeed, after a wash down with soap and water its appearance is in every way equal to new. Entrance to the building is by glazed swing doors. The main entrance hall has been treated with Jacobean oak panelling, with modelled plastered ceiling, and oak counter and doors, the effect being highly pleasing and comforting. Set between the two entrances to the hall a counter stands out in the form of half an oval, surmounted by an antique brass grill, in the centre of which an Automaticket machine has been installed. From the entrance hall doors open on to the main auditorium on the ground floor, the balcony being reached by a commodious stairway to the right.

The Auditorium.

The auditorium generally is planned on noble lines, with a total seating accommodation of 1,450, of which 1,050 seats are on the ground floor. The interior is decorated with Jacobean oak panelling, and the colour scheme is in purple and amber. There is an artistic introduction in fibrous plaster of ivory shading and restrained gilding, which is most effective. A notable feature in the accommodation is the provision of a standing lounge, which runs almost the whole length of one side of the theatre, and which will enable a very lengthy queue to wait in comfort for their seats.

Another prominent feature of the auditorium is the luxurious seating, upholstered in amber velvet, with antique oak frames and armpads, with a neat black and white inlay. The whole of the seating arrangements were in the hands of Messrs. H. Lazarus and Son, Ltd., of 10A, Great Eastern Street, London. This firm's famous "semi-tub" seats have been installed in the balcony, and they were also responsible for the complete floor covering, draperies, curtains, etc. The carpets are super five-frame Wilton, purple ground, with a lighter purple wreath design. The seat standards are steel brazed, and the sprung seats are made to tip up automatically.

Lighting and Heating.

The chief source of illumination is from two large "suns" in the ceiling, and these contain both the bright and safety lights. On both sides of the auditorium are alabaster vases with lamps inside, and these, in their distinctive amber colour, and also the pendants above the balcony, in the tea lounge and foyer, in various silk shades, have a most artistic effect.

The heating as well as the ventilating system adopted at this theatre is as nearly perfect as it is possible to make it, and is practically the Plenum system, under which fresh air is brought into the building at a safe point above the street level to avoid impurities. It is then purified, heated in winter and cooled in

Digitized by Google

WHERE TO BUY
Columbia
Carbons

Write for Information Booklet from FILM AGENCIES, LTD., 19 CECIL COURT, LONDON, W.C.2 REGENT 6334

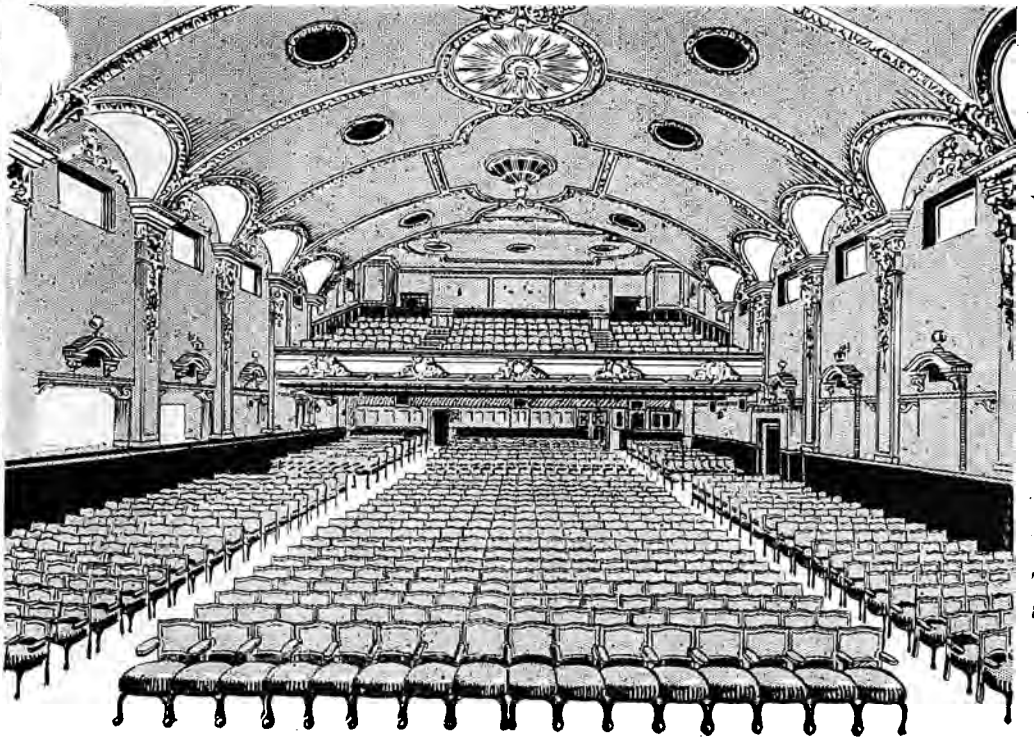
Digitized by Google

THEATRES AND THEIR EQUIPMENT—*Continued.*

summer, and forced into the theatre through specially constructed ducts. Powerful fans in the ceiling draw out the impure air, and run in harmony with fans drawing the fresh air into the building, with the extraction slightly under the rate of propulsion. This theatre is, consequently, under a very slight pressure, and when doors are opened there is hardly any exterior air, cold or otherwise, rushing in, as is so frequently the case where ordinary ventilating schemes are used. This system, which is so successful at Lewisham, is the result of much experimental work by Mr. J. Stanley Beard, M.S.A., the architect, who is quite satisfied that the Plenum system will be the only method employed in the future.

The Operating Chamber.

The operating and rewinding rooms are commodious and most comfortable. Two Simplex projectors have been installed, and these fine machines have amply realised expectations. They are fitted with Taylor-Hobson lenses, and a rock steady picture is the result. The light on the screen is brilliant. A Lawrence screen, famed for perfect clearness in the long throws, and the stereoscopic effect of the picture, has added materially to the success of the management in securing the perfect screening. The operator's switchboard is built into the wall, and is a highly effective arrangement.



INTERIOR OF THEATRE, LEWISHAM.

The motor generators are situated alongside the operating chamber. These are in duplicate, each set consisting of one A.C. motor coupled to two dynamos, one of which supplies current for the projectors at 70 volts, and the other supplying the fans and motors at 200 volts. These fine generators are deservedly increasing in popularity, are by Newton's of Taunton, who are represented in London by Rolax, Ltd., Willesden Junction. This set is rather on the large side, but their noise is practically nil.

The Orchestra.

Ample provision has been made for housing a large orchestra. The musicians are in full view of the audience, and there is a perfect curtain control. The leader of the orchestra is Mr. Frank A. Westfield, Mus. Bac., M.S.P., and the orchestral selections are quite a feature of the performances. To bridge satisfactorily the periods when the musicians are resting, Mr. Westfield has organised a compact relief orchestra, which discourses excellent music.

There is a stage at this theatre, because musical items are presented. The stage has two curtains, one at the proscenium arch, and the other over the screen at the back wall. Each curtain is operated by a motor worked by a push button in the operating-box. The stage battens are of a somewhat novel character, and are built up of tubing and conduit boxes carrying three groups of high candle-power lamps.

Electrical Equipment.

The electrical equipment of the theatre is splendidly effective, and no expense has been spared in making it as complete, efficient, and "fool-proof" as possible. The supply is from the South Metropolitan Company, which has provided and fixed two 50 K.V.A. transformers in a fireproof chamber specially constructed at the north-eastern corner of the building.

The outside lighting is quite brilliant. Two large V. signs show the words, "Picture Playhouse," and there are numerous brackets carrying high candle-power lamps effectively placed on the building.

The Manager and Staff.

The directors are to be congratulated in having so experienced a manager in Mr. Edwad E. Cutler, who is well and most favourably known in the kinema world, and particularly on the exhibiting side. Mr. Cutler brings a ripe experience to his arduous duties in directing a theatre of this description, and is largely responsible for the signal success that has been recorded in the opening weeks of the new theatre. An efficient staff loyally aids in the managerial work, and consolidates the success.

We are greatly indebted to Mr. Cutler for much courtesy during our visit to the theatre, and also to Mr. J. Stanley Beard, from whom the details of the building were obtained.

FILM STAR CONTEST.

THE contest held at the Gaiety, Manchester, last week, to discover a "new star" for a short screen drama to be produced in Manchester in the New Year ended in the prize of 25 guineas being divided between two competitors.

Miss Baird, of 17, Norman Road, Stockport, who was eventually chosen by the audience to appear in the film received 15 guineas, and Miss A. Bradbury, of Grosvenor House, Hale, 10 guineas. Miss Pitts, of Heath Road, Hale, was complimented for good acting. Mr. Donald Crisp acted as judge.

Digitized by Google

By using Hamptons' Patent

"DEMOUNT" TIP-UP-SEAT

you can

Save 50% on the Maintenance

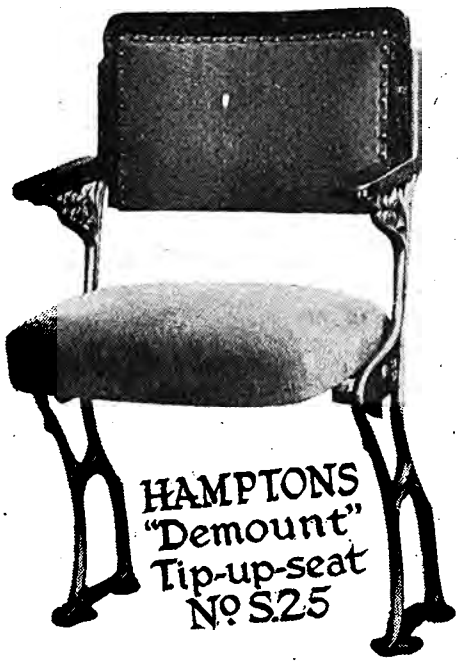
of your Theatre seating. Its advantages far excel those of any other seat on the market.

For Example :—

Any seat can instantly be removed for cleaning or repairs.

By constantly exchanging seats that get most wear with seats that get less wear, the wear can be kept approximately uniform throughout the entire Theatre.

By keeping a few new seats in reserve any worn or damaged seat can instantly be replaced as required.



The first cost is no greater than that of an ordinary fixed seat.

Hamptons' Patent "Demount" Seat is absolutely rigid and cannot possibly get out of order, and cannot be displaced by patrons.

The Theatre can be reseated without being shut down.

Hamptons' Patent "Demount" Seat can be fixed to existing standards without removal, at small cost.

Any Theatre Proprietor who sees it will realise at once that the use of the "Demount" Seat must necessarily secure a substantial saving of money.

Sample chairs submitted free on application.

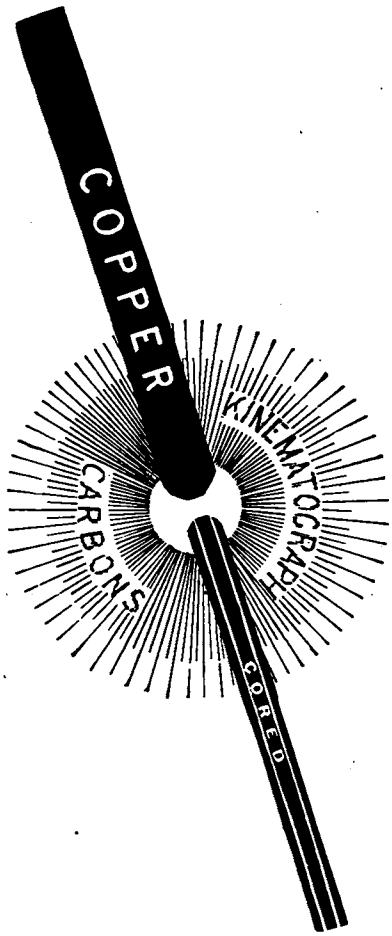
Ring up Gerrard 30 and ask for Contract Department.

HAMPTONS
Decorators · Furnishers

Pall Mall East, S.W.1. Tel.: Gerrard 30

Hamptons pay carriage to any Railway Station in Great Britain

SHIP



Write for Free Samples.

DELIVERY EX STOCK AT

LONDON	MANCHESTER
BRISTOL	LEEDS
IPSWICH	SHEFFIELD
BURY ST. EDMUND'S	NEWCASTLE
NORWICH	SUNDERLAND
BIRMINGHAM	GLASGOW
CARDIFF	EDINBURGH
SWANSEA	BELFAST
LIVERPOOL	DUBLIN

CHAS. H. CHAMPION & Co., Ltd.,
Carlton House, Regent Street, S.W. 1.

Telephone: Gerrard 2134.

Telegrams: "Karbonimpo, Piccy, London."

Digitized by Google

EFFICIENT PROJECTION.

An Advanced Step in Stereoscopic Pictures.

(By PATENT.)

MANY years ago it was confidently predicted that the era of truly stereoscopic pictures was in sight. But many processes, all claiming to give greater depth of view, come and go, and in this our New Year of 1923 we do not seem to be much "forwarder" in this particular phase of projection. But wait a moment! I have just heard of a new process—American, of course!—which, so far as it has been perfected, gives real hope of progress. This is known as the

FAIRALL PROCESS,

and is obtained by the projection on the screen, simultaneously and super-imposed, of two positive films which have been photographed at the same time through a single camera having two lenses separated a distance equivalent to the position of the human eye. Considerable interest was manifested at a recent demonstration of the new process by the Fairall Trust, of Los Angeles, at which a six-reel feature film was projected, and was received by a critical audience with enthusiasm. A scenic picture was also screened and was equally successful.

SPECTACLES FOR THE VIEWERS.

The principle of the new process is that the negative film is exposed by a special camera having a double mechanism and two lenses. One of the negatives is photographed through a red filter, while a green filter is used on the second lense. In making the prints two stocks are used, one tinted red and the other green. At the demonstration referred to the members of the audience were handed a pair of spectacles, each having a red celluloid for the right and a green celluloid for the left eye. Viewing the projected picture through the red and green spectacles, the viewer sees a black and white stereoscopic motion picture, the first, it is believed, that has ever been projected. The tinting of the film and the wearing of glasses, of course, reduces the brightness of the picture and, at the same time, destroys much of the sharpness possible in the ordinary black and white film. But what is lost in the dimness is more than made up in the depths given to the views.

The spectacles act as filters for the eye, the red side dissolving out the green projected on the screen, and the green dissolving out the red, thus perfecting an optical illusion that appears to the eye to be a black and white motion picture, the exact counterpart of what the eye would see if it viewed the scene photographed. With the glasses removed the eye sees a black and white picture with fuzzy red and green images. It is a question, however, whether this form of viewing pictures projected under the new process will ever become practical or even possible with the average audience. Nor does the process adapt itself to the ordinary feature films, as occasional scenes appear out of focus and there is a slight tendency to eye-strain.

A GREAT ADVANCE.

But there is very little doubt that the Fairall process registers an advanced step towards the goal of sterescopic motion pictures. It is not yet perfected, and later experiments will possibly show the way to complete success. It is quite evident that it must, of necessity, adapt itself, possibly by faster lenses, to the speedier emotions, to enable the successful photographing of all kinds of action necessary for the screen drama.

INVENTOR'S STATEMENT.

The statement by the inventor is as follows:

"The stereoscopic method of projecting motion pictures is obtained by the projection on the screen of two positive superimposed films simultaneously photographed through a single camera having two lenses, separated a distance equivalent to the position of the human eye.

"The films are treated in such a way as to allow projection at any distance. The use of viewing screen similar to spectacles, consisting of a blue and red lense, makes possible stereoscopic vision in that each eye sees a single picture of its own. One eye cannot see the picture viewed by the other, which is necessary to obtain the relief and perspective.

"Furthermore, by the Fairall process of projection, the picture as shown on the screen has no distortion when viewed from any part of the theatre. The front corner seats are just as advantageous as the centre seats, because the image squares itself to the individual."

KEEP YOUR MACHINE CLEAN.

If you are going to deliver the goods you have got to keep your projection machines clean, otherwise you will be attempting the impossible. This does not require much work if it is done regularly, and it will add considerably to the life of the machine.

One of the most important parts of the machine that must be kept absolutely clean are the faces of the sprockets, especially the intermittent, as a little gum or dirt on it will more than likely cause the film to jump. If an accumulation of dirt is allowed to collect on any of the sprockets it will cause the film to run off, thereby resulting in the film being damaged by the sprocket teeth, and causing an unnecessary stop in the show while the film is being put back on the sprockets.

The best thing to clean sprockets with is an old tooth brush. If there is any hard gum or dirt on them that does not seem to want to come off, a little kerosene on the brush will work wonders, as it will quickly loosen the gum or dirt so that it can easily be brushed off. This should be done every day before starting the show.

SOME QUERIES.

J.H.B., Manchester, asks the character and construction of a three-phase transformer?—A three-phase transformer is practically similar to that of a single phase, except that it is somewhat of heavier parts and larger core construction.

H., Lewisham.—Strongly insist that the management equip the projection room with the best and most up-to-date machines and accessories. This is your due; but, on the other hand, you owe it to your employers to keep well abreast of the times in knowledge and methods.

Digitized by Google

Latest Orchestral Issues.

1922. 1922.

NOW READY.

OVERTURE
"FIERRABRAS" ... ... *F. Schubert*
F.O. 6/- S.O. 4/6 P.C. 2/- Ex. 8d.
Organ 1/-

THREE HOLIDAY SKETCHES (Op. 61) *Clarence Lucas*
Bacarolla. An Interlude. In Alabama.
7/6 5/- 2/- 8d.

DANCE SUITE (Miniature Op. 17) *Dennis S. Wright*
4 movements
7/6 5/- 2/- 8d.

SUITE DE BALLET
"PRINCESS GIOIA" *Colin M. Campbell*
Prelude. Pas de Trois. Dwarf King's Dance. Grande Valse Romantique.
10/- 8/- 2/6 1/-

SUITE
"THE MYRTLES OF DAMASCUS" *Woodforde Finden*
After Drought. At Nightfall. I did not know. L'Envoi. Myrtles of Damascus.
8/6 6/- 2/- 9d.

SUITE
"A COON'S DAY OUT" *Sydney Baynes*
Good Morning. Good Afternoon Good Evening.
8/6 6/- 2/- 9d.

SUITE
"FROM THE SAMOAN ISLES" *Henry Geehl*
By Coral Reef and Shady Palm. Savaii Love Song. Festal Dance.
10/- 8/- 2/6 1/-

As one number to "B" Club Subscribers only.

(a) **MEDITATION in C** *W. H. Squire*
4/- 3/- 1/6 6d.

(b) **THE MIDGE.** (Pizz. for Strings & Pfe. only.) *Julian Clifford*
P.C. and set of parts, 3/-

(c) **ROMANCE LE SOIR** *Gounod*
4/- 3/- 1/6 6d.

d) **R.A.F. OFFICIAL MARCH** *H. Walford Davies*
3/- 2/- 1/- 4d.

"MY NATIVE HEATH" *Arthur Wood*
Knaresbro. Station. Bolton Abbey. Ilkley Tarn. Barwick Green.
10/- 8/- 2/6 1/-

IN THE PRESS.

"CELTIC RHAPSODY" *Cyril Jenkins*

SELECTION OF POPULAR BALLADS *arrgd. Sydney Baynes*

THREE SCOTTISH SYMPHONIC DANCES *T. Waugh Wright*
The Cobblers. The Devil's Elbow. Keltic Ballade

Write at once for particulars of BOOSEYS BAND CLUB in which the above are issued at Subscription rates which equal a 50 per cent. reduction off above prices.

FOR SALON ORCHESTRA.

PIANO, ORGAN, VN. SOLO, VN. OBBL., CELLO, BASSO.

Arrangements by the late JULES MULDER.

MELODY IN F	*Rubinstein*	3/-
ALBUMBLATT	*Wagner*	3/-
DREAMS	*Wagner*	3/-
BARCAROLLE ...	*Tschaikowsky*	3/-
ROMANCE	*Rubinstein*	3/-
CARO MIO BEN	*Giordani*	3/-
RONDO CAPRICCIOSO	*Mendelssohn*	3/-
PLASIR D'AMOUR ...	*G. Martini*	3/-
FANTASIE IMPROMPTU	*Chopin*	3/-
LIEBESTRAUM No. 3	*Franz Liszt*	3/-
NONE BUT THE WEARY HEART	*Tschaikowsky*	3/-
AVE VERUM CORPUS	*Mozart*	3/-
FANTASIA ON IRISH AIRS ...		6/-
FANTASIA ON SCOTTISH AIRS...		6/-

Selection *Balfe*
THE BOHEMIAN GIRL
March—I Dreamt I Dwelt—Happy and Light—The Heart Bowed Down—Oh, What Full Delight—Valse—When Other Lips—Gipsy Chorus.
F.O. 5/-, S.O. 4/-, Piano 2/-, Extras 6d. each.

A WORD TO THE PROFESSION

WE can make any Instrument you may require, be it a Brass Instrument, a Saxophone, a Clarionet, a Bassoon, an Oboe, or a Flute.

EVERY Instrument is made throughout at our Factory, Stanhope Place, London, W., and you are invited to visit our Works and see for yourself what we can do for you. : : : :

YOU will not regret your visit, because you will see that we are the makers of the finest Band Instruments in the world, and that we are in a position to make any modification in detail to suit your individual requirements. : : : : :

WE also have a large selection of very fine Violins, Violas, 'Cellos and Basses, which are always on view at our Regent St. Showrooms.

PRICE LISTS, &c., UPON APPLICATION.

BOOSEY & CO., 295, REGENT STREET, LONDON, W. 1.

THE HOUSE FOR FREE PERFORMING RIGHTS.

Digitized by Google

Music and the Kinema.

By Dr. GEORGE TOOTELL, Mus. Doc. (Dunelin), F.R.C.O.,
Musical Director, Stoll Picture Theatre, Kingsway.

WE are at the dawn of a New Year; will this prove to be the dawn, also, of a new era in kinema music? As an incorrigible optimist, I believe that we are on the threshold of a new epoch in music which will see most extensive developments. Looking back over the year that is gone, one cannot help feeling a sense of great satisfaction with the progress that has been made in kinema music. Standards have been raised in all directions—in the quality of the music presented as accompaniment to films, in the quality of its performance, and also in the artistic quality of the musical settings to films. The *practical* interest in film music which has been shown by Mr. Eugene Goossens, one of the most brilliant of present-day conductors and composers, and the *sympathetic* interest of such eminent musicians as Sir Landon Ronald and Mr. Mark Hambourg, together with the rather extraordinary amount of attention which has recently been directed on to the question of kinema music from various quarters of the Press (especially the trade journals), has had a very far-reaching influence in carrying the art of film music towards the elevated position to which it is entitled in the world of music.

As is usually the case in Art, a new style or some new form produces a host of followers or emulators, who advocate "improvements" or ideals, some of which are practicable and others frankly absurd. It was, therefore, only to be expected that the amount of interest which has been centred on kinema music of late would produce the usual quota of suggested ideals and "improvements" from various quarters, some of which, emanating obviously from those not conversant with the practical side of the kinema, are hardly worth a moment's consideration. I have repeatedly stated a fact which cannot be over-emphasised—that no idea or suggestion is of any use whatever in the kinema unless it is of *practical* value: practicable in the improvement of kinema entertainment and in improving, at the same time, the receipts of the box-office. Fancy ideals calculated to "educate" us in some new "highbrow" line, which are not only practically impossible to achieve, but which mean the expenditure of a large amount of money with microscopical prospects of any financial return, are of no use either to film manufacturers or exhibitors. The sooner that fact is realised the better it will be for all concerned, and it will clear the way considerably for improvements of a practical value.

Art and Commercialism have always been considered as two great and irreconcilable antagonists, but the very life of the kinema depends upon the combination of the two. We have arrived at a critical point in the progress of film entertainment. Hitherto Art has been almost entirely subservient to Commercialism, but it is hardly an exaggeration to say that now Commercialism, if the kinema is to progress and justify its further existence, must, to a very great extent, become subservient to Art. I imagine that it will be for the first time in the history of the world that such a state of things has existed. The kinema patron is now a very keenly critical person. The day of the trashy film, accompanied by trashy music, is very rapidly passing away. The man who pays for his kine entertainment thinks and judges for himself, and no amount of publicity stunting will induce him to admire or enjoy a film which is frankly rubbish, or to appreciate music which is in itself bad or badly performed. It is, therefore, Art which will enable the kinema to progress from strength to strength—Art supported by Commercialism, which, inversely, enables Commercialism to succeed through Art, an unique combination of the two, which is *essential* to the very life of the kinema.

In this connection it has now come to be generally realised and accepted that the Art of music is not merely an adjunct to the kinema entertainment, but is an integral and vital factor. It is a source of the greatest satisfaction to me to find so much interest being centred on this important matter. For a matter of four years I have fought for a high standard in kinema music, and at times felt that I was fighting my way along a very uphill path. It is a great encouragement to me to find others, especially those whose names stand for all that is best in present-day British music, not only taking an interest in kinema music, but helping and encouraging it to a high ideal.

Amongst new ideas suggested in connection with kinema music none has interested me more of late than of producing films to certain standard musical compositions. This is an idea which has the germ of practicability in it, and I certainly think that something good could be done in this way. But, in the first place, the music which was suggested for this purpose was precisely that which is least suitable—the symphonies of Beethoven and other "absolute" music. The "symphonic works of Wagner" were also mentioned, but as Wagner wrote no symphonic works he is obviously out of consideration in this matter. By the way, it has surprised me that the operas of Wagner have never been filmed; these would make splendid films and, I am sure, be a great attraction presented with their own music, skilfully rearranged for the purpose.

"Absolute" music is quite unsuited for this purpose, and I quite fail to see how any symphony of Beethoven could be utilised as a basis for film production. Take, for example, the sixth, or the "Ervica," what could be done with these as a whole? Apart from that, this music is not "program" music; Beethoven very rarely experimented in "program" music, though some of his compositions as a whole, and portions of others, bring Beethoven into the category of "romantic" composers; but there is a difference between "romantic" and "program" music, and the only music which is suitable to form the basis of a film is "program" music.

Of the nine great symphonies of Beethoven, the one which most nearly approaches "program" is the sixth, but no film could be produced to this without entirely destroying Beethoven's intentions. He distinctly says it is to be taken as an "expression of feeling" rather than as an attempt to picture scenes, and thus the first movement, of well over 500 bars in length, is entitled "Joyous sensations aroused by arrival in the country"—over 500 bars of *one idea*. The third movement is the only one where an actual *picture* is introduced—the caricature of the village band. In no other place in all the symphonies is there any similar passage approaching program. Strangely enough, the composer who stands as the great champion of program music, *Hector Berleiz*, has never been mentioned in connection with this idea. The works of this great composer would provide an excellent field to explore for this purpose, and I venture to suggest that such works as the symphonies, "Harold in Italy," "Fantastique," and "Romeo and Juliet," would provide the basis for magnificent film productions. A really good producer, working in collaboration with an expert musician, could achieve wonders in this work, and the presentation of the film in conjunction with the music, skilfully rearranged where necessary, would prove a great attraction and, I think, be of considerable educational value. There are other composers whose works could be explored with similar satisfaction, but I am strongly of the opinion that "absolute" music should be left alone and not interfered with.

Digitized by Google

NEW MUSIC.

THIS month we have received from Messrs. Boosey and Co. a copy of the Suite, "MY NATIVE HEATH," by Arthur Wood. The composer is already well known for his works embodying Yorkshire scenes and airs, and this Suite is largely drawn from Folk Song idiom. It falls into four movements.

1. "KNARESBRO' STATUS," or Hiring Fair, a rustic melody working up to a climax of the "Fun of the Fair."

2. "ILKLEY TARN," a Scherzo movement, depicting the dancing of sprites on a lonely moor.

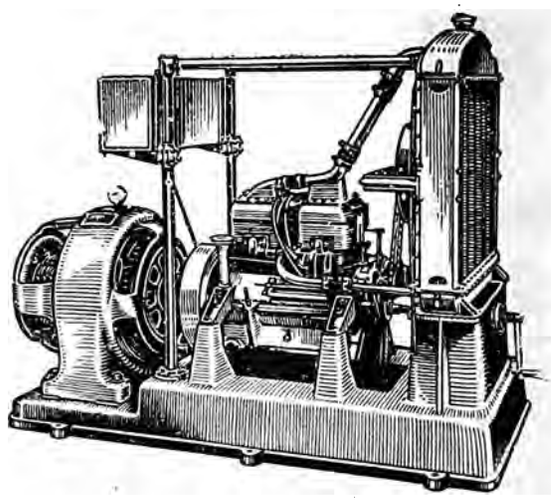
3. "BOLTON ABBEY," an adagio melody of the reverential type.

4. "BARWICK GREEN," a maypole dance, allegro giocoso, typical of its title.

We note with interest the metronone marks placed against each movement, also the suggested time-length of performance Offering, as it does, such a variety of style, we should think this number a valuable addition to the repertoire. Each item is complete in itself or suitable for playing as a whole.

Notice has been received from the same publishers of the reissue of Overture "ROSAMUNDE." Whilst possibly many have this number already in their library, yet for those who have not this announcement will be received with interest. It makes the third Schubert Overture received from Messrs. Boosey and Co. within the last few months, the other two being "FIERRABRAS" and the "OVERTURE IN B FLAT."

Having carefully inspected further numbers of the Jules Mulder edition, we feel it due to voice our appreciation of this particular series. While it is possible that many of our readers already possess the works, yet we feel that on examination the artistic merit of the numbers of this new edition will be at once recognised. Our opinion is, however, that they require a fair standard of performer—in other words, they are above the novice.



ELECTRIC GENERATING SETS

to run on Petrol, Paraffin, or Gas.

Plant from ½—50 KW. in stock, in many cases New Surplus at Less Than Half Makers Price.

Why not make an appointment to see a set on test?

Fyfe, Wilson & Co., Ltd.

(Dept. MP), **31 Budge Row, London, E.C.4.**

Works: BISHOP'S STORTFORD, HARLOW.

Phone: CITY 2602/3, *Grams:* DUCTILITY PHONE LONDON

FILMS *for* EXPORT

Large Stock of Good Subjects available for Export. New or Second-hand. Can supply any film on the market. Shipped Direct or through our own Agent.

ENQUIRIES SOLICITED.

THE FILM DEPOT

S. HALING,

11 GREAT DUCIE STREET, MANCHESTER, Eng.

Cables—"Featufilm, Manchester." Code—A.B.C., 5th Edition.
Telephone—City 1198. Bankers—Union Bank of Manchester.
Established 1913.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE

STOLL PICTURE THEATRE, LONDON.

GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,

ORGAN BUILDERS & TONE SPECIALISTS.

OLD TRAFFORD, MANCHESTER.

Established over 100 years.

Digitized by Google

THE INTERNATIONAL KINEMA TRADES EXHIBITION.

To be Held at Olympia, London, July 17 to August 4, 1923.

THE trend of events in the kinematograph trade during the past few years has evidenced in no unmistakable manner the need for organised effort directed towards the development of public opinion in favour of the kinema, and a greater appreciation of its value as a vehicle of entertainment and amusement, no less than its influence as a social, moral and educational factor in modern life.

In the belief that a great international kinematograph exhibition, held in London, "the hub of the kinematograph industry," would provide a powerful point of initiative for such a campaign, representations were made by interested members of the trade to the promoters, who, having satisfied themselves that such an exhibition would be welcomed by the industry, have secured the lease of Olympia for five weeks from July 9 to August 12, 1923. The actual period of the exhibition will be from July 17 to August 4, thus allowing eight days for erection of stands, and eight days for removal of exhibits.

Its Aim and Object.

The exhibition will be organised on a scale commensurate with the importance of the kinematograph industry on the basis of a scheme of international life and international commerce; and it is estimated that a financial responsibility of £40,000 will be entailed.

It will be so directed as to secure a dual object. On the one hand, it will form the venue of a great trade exposition, appealing in its completeness to every section of the industry, while, on the other hand, its public interest will be so organised that not only will the enthusiasm of present picture-goers be increased, but, what is of much more importance, the appetite of the great non-kinema-going section of the public—estimated at something like 80 per cent. of the people—will be whetted.

The educational side of the kinema will be well represented, and everything that can possibly increase the goodwill of the education authorities, and inspire the confidence of those who now stand aloof from the picture theatre, will be included.

Official Support.

With this object in view, and, in order that the trade interests may be in every way safeguarded, the promoters propose to ask representative bodies to form a special Advisory Committee to act with the organisers. In this connection it is of interest to note that the C.E.A. in General Council gave their wholehearted support to the project, and formed an Advisory Committee consisting of Messrs. W. Gavazzi King, F. R. Goodwin, E. P. Peall and Major A. J. Gale. The Kinematograph Renters' Association have also passed a resolution authorising their members to book space individually as they think fit.

To producers and renters of films this exhibition will present unbounded possibilities of advertisement. A large percentage of the frequenters of exhibitions are quite unaware of the charm and interest of the kinema—they never go. But they have read in the Press about the leading "stars," and need but the opportunity of seeing them in the flesh at such an exhibition as this to send them hurrying off to the picture theatres to see them on the screen. It is human nature—and the study of human nature is profitable to the showman.

To those concerned with the building, decoration, ventilation, furnishing, seating, and general equipment of picture theatres, the exhibition will appeal with particular force at the moment. During the war kinemas were precluded from taking full advantage of the natural developments of a young but virile industry; and the slump that set in with the sudden release of millions of workers upon the labour market, as a result of disarmament, acted as a still further check to development.

Consequently there are, in addition to new kinemas in contemplation, many hundreds of owners only awaiting the favourable hour in order to reconstruct, reseat, re-equip, and generally bring their theatres into line with modern requirements. Here is an enormous field for potential business, the development of which will be materially hastened by the exhibition, to the benefit alike of exhibitors, contractors, and the whole technical side of the industry.

The Various Sections.

The exhibition will embrace, among others, the following sections:

Film Producers, Renters.
Educational and Industrial Films.
Kinema Accessories.
Musical Instruments.
Advertising and Printing.
Building Section.
Electrical Section.
Furnishing and Decorating Section.
Operating and Machinery Section.
Sanitation Section.
Photographic Section.
Catering Section.

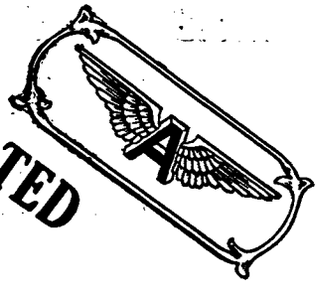
Space Applications.

The number of inquiries received for stand space at the exhibition is most gratifying, no less than 20 per cent. of the total space available at Olympia being definitely taken up at this early stage. If the bookings proceed at this rate, there will be many firms who will be unable to secure space unless applications are made early in the New Year.

The British National Film League are greatly interested in the exhibition, and have under consideration a scheme whereby the exhibition may be used to promote and encourage the British Film Week, which, we understand, is fixed to commence five weeks after the close of the exhibition. The organisers will be glad to place at the disposal of any Societies the Conference Hall at Olympia for the holding of meetings that may in any way increase and benefit the kinematograph industry. It is of further interest to note that the French Ministry of Commerce have given their support to the exhibition, and are calling a meeting of the Syndical de la Cinematographic et des Industries, with a view to the French section being fully represented at Olympia in July next.

Digitized by Google

THE LABORATORY WITH A NOTED



REPUTATION FOR

QUALITY

100%

SERVICE

DEVELOPING & PRINTING

LET US PROVE IT TO YOU ON YOUR NEXT ORDER.

The American Co. (London) Ltd.,

89-91 Wardour Street, London, W. 1.

Telephone: Regent 5233. *Cables and Grams: Amfcolo, London.*

Digitized by Google

The Cameraman & His Work.

Abusing the "Close-Up."

SOME K.C.S. NEWS AND NOTES.

NO one will deny that in the art of the kinema the "close-up" is an absolute necessity, if those in the back benches and remote corners of the picture house are to see clearly and have their money's worth. But even this use can become an abuse if producers of films are destitute of propriety and good taste. For the screen picture is closely akin to its inanimate brethren of the art gallery, inasmuch as inspection at too close a range brings out the blighting crudities of canvas, colours and form. Standing within a couple otf feet of an oil painting, one is overwhelmed by its shapelessness It has the appearance of one huge smear, of a conglomeration of colours thrown indiscriminately and allowed to settle at will, and stay there to perplex and confound man's mental and optical senses. But step back a few feet and note the change. The hodge-podge of colours begin to take form, the various tints resolve themselves into distinct units, or blend harmoniously with each other. A little further back and the picture itself is in detail. Gone now are the coarse threads of the canvas, and the eye is greeted with a work of art, a thing of beauty.

The Unlovely Picture.

So with the "close-up." The nearer one is to the screen, the coarser and more unlovely is the picture to the human eye. It is no libel to state that American producers of poor taste and judgment are to blame for the abominable and hideous caricatures flashed upon the screen under the technical title of "close-ups." It is a distinct shock to picture-goers not blessed with the God-sent attribute of good eyesight, to be suddenly confronted by a hideously grimacing face—a huge face dominating every available inch of the screen, a physiognomy enormously magnified and showing every facial blemish and grotesque contortion. And, if this is a shock to the adult kinema enthusiast, what must it be to the immature child whose world is always peopled with ghouls, goblins and bogey men?

Frightening the Children.

"The detrimental effect of this type of 'close-up'" (writes George Hughes in the "Toronto Mail") "never was more forcibly impressed upon me than when one of my own children—a girl—always very fond of the kinema, suddenly took an unaccountable dislike to it, and refused to pay her usual Saturday night visit to the local picture house. Wondering what could be the matter, I questioned the child, and learned that she had been terrified by a facial 'close-up.' My little girl's experience was the means of accentuating my own distaste for this item of kinema construction. I studied the matter closely, and soon came to the conclusion that the 'close-up,' as used by the American producer, was really an abuse, and that 65 per cent. of American picture plays consisted of this objectionable element.

"So accustomed had I become to this 65 per cent. abuse that when British films were introduced in Toronto, I felt the lack of something that, at that time, I could not explain. I analysed the pictures, and found that the semi-'close-up' had been largely substituted for the 'close-up'—with the best results. It was in 'Possession'—a Hepworth picture, by the way—that I noticed more particularly this welcome repression of the 'close-up.' Where the average American production is 'choppy,' 'Possesicn,' due to judicious use of the semi-'close-up,' ran along with the easy rhythm of an unbroken stream, and I found that I could sit back in my seat and enjoy the picture to the full, comfortably confident that my ecstasy would not be rudely interrupted and my nerves shocked by the sudden appearance on the screen of the grimacing physiognomy of my favourite screen artiste."

The K.C.S.
extend
Hearty Greetings
to all
Sections of the
Trade
and
wish them all
A Prosperous
New Year!

K.C.S.—News and Notes.

The annual dinner of the K.C.S. will take place at the Holborn Restaurant on Friday, February 16 next. It is hoped by co-operation to make the function more than ordinarily successful. Tickets can be obtained from A. Kingston (B. and C.), A. Arch (Community Motion Bureau), Dan Yates ("Topical Budget"), D. Cooper (Stoll's) and Kenneth Gordon (Pathé's).

The members of the K.C.S. have received with general favour a proposal to affiliate twith the Royal Photographic Society, and the matter will be settled early in the New Year. The Society is now negotiating for more suitable official premises, at which all the meetings will be held. The new H.Q. will be announced shortly.

The Secretary of the K.C.S. (Kenneth Gordon) announces that many new members are joining up, the past few weeks being the most busy of the year in respect to new members. The meetings are also better attended, and there is an evident desire on the part of the Brotherhood of Cameramen to be in the van in the better and improved conditions which the New Year promises in the trade generally. A specially interesting program of lectures and technical discussions is being prepared for the coming year.

Phil Ross, one of our most efficient cameramen, has left for Milan (Italy) under engagement to a leading firm of Italian producers. This is a deserved compliment to British cameramen.

Digitized by Google

VIOLET HOPSON.

First Choice for the New Year!

RELEASED JAN. 1

No. 1 on the British National Programme

"When Greek Meets Greek"

(WALTER WEST PRODUCTION)

Featuring Violet Hopson and Stewart Rome

U Certificate.

Followed by

"THE LILAC SUNBONNET" (RELEASED FEBRUARY)

Progress British Photoplay, produced by Sidney Morgan, featuring Joan Morgan. U Certificate. No. 6 on the British National Programme.

"Son of Kissing Cup."

"SON OF KISSING CUP" (RELEASED MARCH)

Walter West Production, featuring Violet Hopson and Stewart Rome. U Certificate. No. 9 on the British National Programme.

"FIRES OF INNOCENCE" (RELEASED APRIL)

Progress British Photoplay, produced by Sidney Morgan, featuring Joan Morgan. U Certificate. No. 11 on the British National Programme.

"THE WHITE HOPE."

"THE WHITE HOPE" (RELEASED MAY)

Walter West Production, featuring Violet Hopson and Stewart Rome. U Certificate. No. 17 on the British National Programme.

"PAGES OF LIFE" (RELEASED JUNE)

Adelqui Millar Production, featuring Evelyn Brent and Luis Hidalgo. U Certificate. No. 19 on the British National Programme.

"Pages of Life."

"WAS SHE JUSTIFIED?" (RELEASED JUNE)

Walter West Production, featuring Florence Turner and Lewis Gilbert. U Certificate. No. 21 on the British National Programme.

Other Productions by Mr. Walter West, etc, to follow.
See further announcement elsewhere in this issue.

BUTCHER'S FILM SERVICE LTD

Camera House, Farringdon Avenue, London, E.C.4.

'Phone, Holborn 5995 (6 lines). Cables, "Butchilms, London," ABC Code, 5th Edtn. Wires, "Butchilms, Fleet, London."

WORLD'S RIGHTS FOR THE ABOVE PRODUCTIONS EXCLUSIVELY OWNED AND CONTROLLED BY BUTCHER'S FILM SERVICE, LTD., to whom all inquiries should be addressed.

Digitized by Google

BOX-OFFICE VALUE OF THE PROJECTION MACHINE.

Good Screening the Wisest Economy.

(By SIDNEY BERNSTEIN.)

SIDNEY BERNSTEIN.

NO doubt there are hundreds of kinema patrons who leave the picture house at every performance dissatisfied—why, they are not quite sure, because they do not know sufficient of the technicalities to realise that it is the projection which has annoyed them.

Only recently I visited one of the smaller provincial houses, and, sitting amongst the audience, I listened with interest to the comments on the picture—which, by the way, was one of our best British feature films. They ran in this strain—"What terrible photography!" "It must have been a dull day when they filmed those scenes." "Isn't it misty?" "What did that title say?" "Isn't it jumpy?"

And the whole of the trouble could be traced—not to the photographer, the title writer, or the producer—but to the projection. Personally, if such a projection had been allowed in any one of my theatres I should have expected, and should have deserved, to see my seats gradually emptied, and the receipts at my box office dwindle gradually.

No Excuse for Bad Projection.

One dissatisfied client does more harm to one's theatre than can possibly be estimated. And there is no excuse whatever for bad projection, and no theatre manager or owner should tolerate it. The machines now available can be relied upon to do their job efficiently and faithfully, provided that they are kept in good condition and the operator does not expect them to look after themselves entirely. The misty picture is frequently due to lens trouble, but this should not occur with the quality of the lenses now available.

A Help for Lazy Operators.

Dimly lighted or shadowy pictures can usually be accounted for by neglect, or an inferior grade of carbon, generally the negative. The new Columbia Negative Silvertip is perhaps the most reliable and satisfactory now obtainable, for with its special treatment it obviates the "shadows" and gives a brilliant, steady and clear screen illumination. The advantage of these carbons is that utilised with the Silvertip Adaptor they can be fitted to any type of machine. This carbon is a production that will help many a bad and lazy operator—in addition, it is more economical than the old-fashioned carbon.

Although comparatively few improvements have taken place in the projection box since the advent of the kinematograph, they have been sufficiently important to ensure the best possible picture—as regards clarity and steadiness—being offered to the picture-house audiences if only due care is taken. There should not be any cause for any member of an audience to grumble at projection in these days.

Beware of the Man with a "Grouse."

Theatre managers—and I am referring now not only to the manager of the little 300 seating-capacity hall, but to many Metropolitan managers who should know better—should realise, although I am afraid they do not, that on the projection box depends a large percentage of their patronage. Many people of whom I know would rather see a mediocre film well projected than a first-class feature film badly screened.

It does not take the public long to discriminate, and, in these days when shillings and half-crowns for the pictures are not so readily forthcoming from one's clients as they were in the boom days, it behoves every theatre manager to beware of the man who goes away from his theatre with a grouse. Even now I do not think that all members of this industry realise that it is the public which counts—from the theatre page-boy to the most highly-paid producer, all depend on public support, a point, I think, many overlook.

Good Projection is Public Service.

Please your public—see to it that they are satisfied! Don't raise their hopes in advertising a popular film, and then send them away grumbling because the projection is bad. "Service"—that should be the motto of every picture theatre in this country, for it is certain that the manager who offers the most satisfying entertainment is the one, who, in the long run, will win through.

Don't spoil the ship for a ha'porth of tar—if you invest a big sum of money in a "record-breaking film" see that you spend some more on your projection. A good picture can be ruined by bad projection, whilst an "ordinary" feature film can be greatly improved by the careful attention of the operator to his job.

The "Finest Advertisement."

Your projection should attract a steady stream of patrons to your theatre—patrons who are so delighted with the entertainment that they go away to tell others about it. The contented patron is the finest advertisement you can have—a word of praise spoken in sincerity finds its way into the most unexpected quarters. And you are always looking for fresh patrons, are you not? Then ask yourself the question: "What value to your box office is your projection machine?"

Digitized by Google

E. GRATTAN MILLOY

extends to every person connected with the industry from Producer to Re-wind Boy—

The Seasons Greetings and Best Wishes for Prosperity in 1923.

HEAD OFFICE :—
28 Deansgate Arcade, Manchester.
*Phone :—*7980 *City. Wires :—"Milloy, Manchester."*

LEEDS :—
148 Briggate.
*Phone :—*23238. *Wires :—"Milloy, Leeds."*

DUBLIN :—
204 Great Brunswick Street.
*Phone :—*4887. *Wires :—"Oifal, Dublin."*

Digitized by Google

MILLOY'S

FIRST 1923 PRESENTATION

WILL BE

STUART BLACKTON'S

SUPERB PHOTOPLAY

THE VIRGIN QUEEN

Featuring

LADY DIANA MANNERS

and

CARLYLE BLACKWELL.

The above by arrangement with——————
THE ROSE FILM COMPANY, LTD.

Digitized by Google

NAMES to Conjure with!

GAIETY and BLATTNER

RENTERS!—

Give your travellers a chance, and always secure the **GAIETY** for your

TRADE SHOWS

The Theatre for clever exploitation, smart showmanship, perfect artistry and wonderful music is the - -

GAIETY PICTURE HOUSE,

PETER STREET,

MANCHESTER.

'Phone—City, 6215.

Digitized by Google

JACKIE COOGAN IN "OLIVER TWIST."

The Youthful Star as a Dickens Hero.

WE have recently been shown a splendid film production, the full title of which includes the name of the star performer. This was a very appropriate arrangement, as the subject of the story owed far more to the actor than the actor owed to the subject. Similar billing, we suggest, should be employed in the case of the First National picture, "Oliver Twist," shown for the first time in London at the Foundlings' Hospital on

SCENE FROM "OLIVER TWIST."

December 20. This, we suggest, ought to be called "Jackie Coogan in 'Oliver Twist,'" thus affording the exhibitors some general indication of what has come to be known as the "advertising angle" from which the feature should be exploited. It is almost certain that a far larger number of people below the age of, say, 30 have seen Jackie Coogan than have read "Oliver Twist" and the First National version of Dickens's story is more likely to receive the unstinted praise of the more youthful kinema-goer than of the faithful Dickensian whose mental vision of the great stories is fixed for ever, and will not be changed by the devices of film manufacturers who have a star to exploit. There is no doubt whatever that "Oliver Twist" will make a big entertainment success for both young and old. But the admiration of some of the elderly folk, who come to the kinema with a pre-conceived idea of "young workhus" in their minds, will be tempered by a few necessary reservations.

First, Jackie Coogan seems to be rather young and small for Oliver Twist. This is realised most, of course, when he comes into contact with the older characters of the story. As the youthful assistant to Sowerberry, the undertaker, he makes a delightfully quaint little figure, his diminutive size forming a truly comic contrast to his tall hat and "weepers." But when we see him engaged in belabouring a big bully—Noah Claypole, who is supposed to be Oliver's "fellow apprentice"—we are acutely conscious of the fact that either Jackie Coogan is too little, or the man who plays Noah too big. Again, when set against the "Artful Dodger" and Charlie Bates, Oliver is seen to be a mere baby compared with them—a "knowing," resourceful baby, if you like, but, still, a baby. This, one feels, is not the Oliver of Dickens's imagination, and certainly not the Oliver of Cruikshank's drawings, in which the foundling is represented to be nearly as tall as his aggressors, though weaker and frailer. The Oliver of the film has rather too obviously been brought up in a film studio. This, of course, is not intended as, in any way, a depreciation of Jackie Coogan's performance, which is appealing throughout. But as in the other production to which we have referred the picturised story derives more from the star than the star derives from the story as written. This will not upset any prejudices among the younger generation perhaps, but the true Dickensians may not feel altogether comfortable with an Oliver who shines most as a cherubic waif moving in and out of the plot under the legs of his elders.

In nearly every other essential this picture keeps close to the "Oliver Twist," by Charles Dickens. The plot is the plot of the book, without fatuous elaboration, or over-emphasis. We have all the famous scenes: Oliver "asking for more"; the squalid comedy at the undertaker's; the meeting with the "Dodger"; the introduction to Fagin; the lesson in pocket-picking (since deleted, we hear, for some inscrutable reason by the Censor); the life at Mr. Brownlow's; the burglary; the murder of Nancy; the capture of Sikes, and the final downfall of Monks, Fagin and the Bumbles. It is all splendidly done, and the atmosphere of an older London (though how old we should not like to say) has been deftly captured and reproduced.

Most of the characters, also, accord well with the popular notion of them, and the make-up in most cases is in tone with the text. Two exceptions must be made. The Nancy of the film (at least in the earlier scenes) is too neat and natty. Miss Gladys Brockwell makes of her more of a pastoral maiden than a woman versed in all the arts of the underworld. The Fagin of Lon Chaney, too, is a bit of a surprise. His acting is realistic and effective, but this Jew was evidently not behind the door when hooked noses were given out. Why depart from the accepted convention in this matter, and give him a positively *turned-up* nose? Lon Chaney's nose in this part nearly spoilt all our pleasure in his performance. Fagin without his "hook" is unthinkable. It is a curious mistake to have made.

But these are minor blemishes only in an exceedingly worthy production. Jackie Coogan in "Oliver Twist" will be popular with children and grown-ups alike—as long as the latter do not insist on following every scene and character in the light of the book. First National have begun the New Year well, and Jackie Coogan's—if not Dickens's—fame will be greatly enhanced by this picture.

Digitized by Google

THE BIG DRAW FOR 1923
—THE PROVED SUCCESS.

MORALITY

The Film of the World's Most Serious Problem—The Problem of the Social Evil. In Seven Reels.

THE PICTURE THAT PACKED THE WINTER GARDENS THEATRE, MANCHESTER, FOR A FORTNIGHT AS A PRE-RELEASE BOOKING.

For Sharing or fixed Rental Bookings in all Territories Apply to:—

Capitol Productions Ltd.

49 DEANSGATE, MANCHESTER.

'Phone: 3693 City. Wires: "Colplay, Manchester."

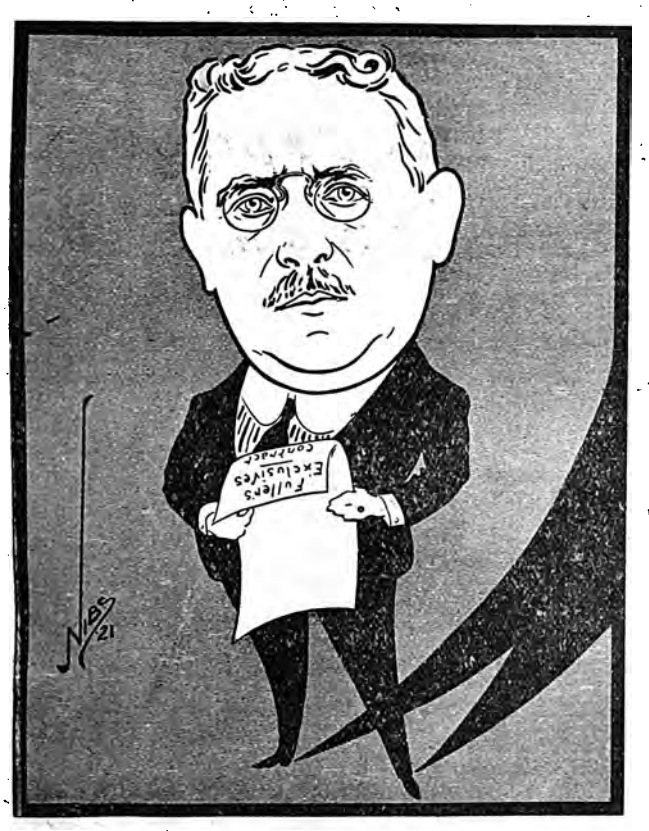
Digitized by Google

MANCHESTER'S LEADING INDEPENDENT RENTER.

"Joe" Fuller Secures Big Pictures for 1923.

THE standard and quality of the productions handled by the concern of Fuller's Exclusives since it came into existence several years ago has naturally earned for it the most important place among Manchester's several independent renting houses.

Its presiding genius, one of the prominent personalities in local film circles, is Mr. Joseph Fuller, generally designated "Joe," and he is a tyro in the business who has



"JOE" FULLER.

not heard of "Joe" Fuller. It is a long time since "Joe" turned his attentions to the pictures, but even then he pointed the way he intended to go by securing the handling of "Cabiria," one of the biggest productions of its time, and nowadays as a reissue a highly successful offering, even in competition with the modern super films. This subject, at the outset of his career, made him a much sought-after personage by the exhibitors, and he has planned and endeavoured to remain so ever since. He followed "Cabiria" with "Maciste," which also scored heavily. These films helped to found Fuller's fortunes in the industry, and appreciating the moral pointed by their success, that good films bring good business, "Joe" determined that his policy should be to handle only the best pictures obtainable. Those who know his history will agree that he has pursued that policy with no little success and to the enhancement of his prestige.

During his connection with the trade he has controlled a whole host of pictures that have made money for the showmen who booked them, and some of the most notable productions of recent years. At random one can mention Winston Churchill's "Crisis" and "The Garden of Allah," whilst during last year his offerings included "The Bohemian Girl," "The Wonderful Story," "Flames of Passion," "Bulldog Drummond," and the official pictures of the "Carpentier and Battling Siki Championship Fight." These subjects themselves make a rather formidable list, but they are only a few of many of which "Joe" Fuller has had the handling.

And more and even better ones are to be added to the list during 1923. To begin with there will be "Paddy, the Next Best Thing," the picturised version of the much-read book and equally successful play, with Mae Marsh in the name part. The performance of this pretty and talented player in "Flames of Passion" will be remembered, and even blasé critics will pleasurably anticipate seeing her as "Paddy," a part which should surely fit her well. After "Paddy" will come "Chu Chin Chow." This famous spectacular play is being filmed and every effort and endeavour is to be made to mark with it an epoch in British film production. Here then are two of the pictures which Fuller's clients will have available for their patrons this year, but these are not all. They will suffice for the moment to prove that Fuller's policy is still to secure the biggest and best.

It is quite possible before long that "Joe" Fuller will have further information to impart regarding his plans for this year. He is visiting the Metropolis with a frequency which suggests something interesting in view and the possibility of further captures at an early date.

He is out, he says, to eclipse with his 1923 program anything he has done in previous years, which is a laudable ambition, and considering the strength of his last year's output, promises good for the showmen. "Joe" believes in giving the exhibitor value for money. He is a shrewd and keen business man who says what he means and knows what he wants, and throughout his career his transactions have been characterised by straight dealing.

"Joe" has always been too busy to take any prominent part in the trade social life but is a generous subscriber to all causes. His substantial worth is recognised and appreciated by the members of the local centre of the K.R.S., for which he has acted as hon. treasurer for a considerable period.

Digitized by Google

GILLING'S KINEMA ENTERPRISES

Sun Chambers, 5 Cases Street. LIVERPOOL

(Phone - - - Royal 4373)

Request the pleasure of your Company at the

Theatre Royal Cinema, Manchester,

on Tuesday, January 9, at 11 a.m.

or the Trocadero, Liverpool,

on Wednesday, January 10, at 11 a.m.

TO VIEW

HEARTS DIVIDED

and Pimple's Three Musketeers

These Films are Worth Seeing.

Digitized by Google

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, JANUARY 2.
European, Own Theatre, 11 and 3. False Play.

WEDNESDAY, JANUARY 3.
European, Own Theatre, 11 and 3. False Play.
Feature Films, Own Theatre, 2-30. Playthings of Passion.

FRIDAY, JANUARY 5.
Vitagraph, West End Cinema, 11. When Danger Smiles—The Counter Jumper.
Stoll, Alhambra, 11. Mirage.

LIVERPOOL.

WEDNESDAY, JANUARY 3.
Gaumont, Scala, 11. Silent Evidence.
Gaumont, Own Theatre, 3-30. Silent Evidence.

BIRMINGHAM.

TUESDAY, JANUARY 2.
Fox, Futurist, 11. Who Are My Parents?

WEDNESDAY, JANUARY 3.
Vitagraph, King's Hall, 11. Aladdin From Broadway—His Own People.

SUNDAY, JANUARY 7.
Ideal, Futurist, 7. Short Comedies and Dramas.
Gaumont, Scala, 7. Blind Hearts.
Victory, Picture House, 7. Nick Carter Second Series.

CARDIFF.

TUESDAY, JANUARY 2.
First National, Cinema Exchange, 12-15. Mamma's Affair.
Ideal, Cinema Exchange, 3. Two-reel Dramas and Comedies.
Fox, Cinema Exchange, 11. Strange Idols.
Granger, Cine. Ex., 3. Weavers of Fortune—The Great Enterprise.

FRIDAY, JANUARY 5.
Pearl, Kinema Ex., 3. What's Wrong With the Women?—Torchy's Ghost.
Vitagraph, Cinc. Club, 12-15. Aladdin From Broadway—His Own People.

LEEDS.

WEDNESDAY, JANUARY 3.
Fox, Cinema Exchange, 2-15. Who Are My Parents?

FRIDAY, JANUARY 5.
W. and F., Majestic, 11. Nick Carter Second Series.

SHEFFIELD.

WEDNESDAY, JANUARY 3.
Pearl, Cinema House, 11. What's Wrong With the Women?—Torchy's Ghost.

FRIDAY, JANUARY 5.
Ideal, Own Theatre, 11 and 3. Two-reel Dramas and Comedies.

NEWCASTLE.

TUESDAY, JANUARY 2.
First National, Stoll Picture Theatre, 11. The Cave Girl.
Fox, Empire, 11-30. Honour First.
Gaumont, New Pavilion, 11-15. Blind Hearts.
Gaumont, Own Theatre, 2-15. Blind Hearts.

NOTTINGHAM.

MONDAY, JANUARY 1.
Fox, Goldsmith Street Picture House, 11. Who Are My Parents?

TUESDAY, JANUARY 2.
Gaumont, Scala, 11. Blind Hearts.
Pearl, Elite, 11. What's Wrong With the Women?—Torchy's Ghost.

WEDNESDAY, JANUARY 3.
Victory, Elite, 11. Nick Carter.

GLASGOW.

WEDNESDAY, JANUARY 3.
Fox, Grand Central Picture House, 10-45. A Fool There Was.

BRISTOL.

WEDNESDAY, JANUARY 3.
First National, Clare Street P.H., 11. Mamma's Affair.
Granger, Queen's P.H., 11-15. Weavers of Fortune—A Great Enterprise.

BELFAST.

WEDNESDAY, JANUARY 3.
Gaumont, Imperial, 11. Blind Hearts.

DUBLIN.

TUESDAY, JANUARY 2.
Gaumont, Corinthian, 11-15. Blind Hearts.

WEDNESDAY, JANUARY 3.
Fox, Sackville P.H., 11-30. Men of Zanzibar—The Pirate.

FRIDAY, JANUARY 5.
First National, Carlton, 11-30. Sonny.

NICK CARTER,

New series trade shown last week should do well.

THREE of a new series of Nick Carter pictures were screened to the London trade last week, and proved to be worthy successors of the first series which have done so well in British kinemas.

"Unseen Foes," the first to be shown, was unusually full of complications and sudden thrilling turns, the eventual unravelling of the mystery divulging an ingenious scheme for diverting suspicion. Nick Carter and Patsy, his ward and associate, are visiting a hotel, when the former hears a shot fired, and discovers the door of the room locked. Climbing to peer through a fanlight he sees a grey-headed man prostrate in a chair. After many attempts he secures entrance into the room through a communicating room, and finds the chair in which the dead man had sat empty. Thereafter, events follow in hurrying sequence as Nick and his partner endeavour to elucidate the mystery. They are successful, and the explanation is quite fascinating.

"The Game of Graft" is a story of quite a different type, in which the detective is engaged in discovering the true character of young Weston, son of a rich man, engaged to the daughter of a rich man. His association with a cabaret dancer forms the centre of the story, and the story ends in true melodramatic manner, with the imprisonment of Weston and Patsy in an old house, where a scuffle results in the overturning of a lamp, and the desertion of the couple bound hand and foot by the villain and the cabaret dancer. Of course, Nick and his partner are triumphant in the end, and young Weston dissuaded from his contemplated forgery and disillusioned regarding his cabaret Delilah.

"The Last Call" introduces the radiophone in quite an up-to-date manner, and the toreador song, sung by a famous prima donna, is followed by screams for help. Patsy is "listening in," and, hearing the screams, immediately gets in touch with Nick. The singer is discovered to be missing, and the rest of the picture is occupied in tracing her whereabouts. She is eventually discovered bound and gagged by a jealous husband, who, as a chemist, is seeking to destroy his wife's voice, in order that he may regain her, and keep her at home. A little dog, which is introduced in this picture, has quite a fascinating part. It was sought at the trade show to increase the effect of the listening in by use of a singer and a megaphone, but the result was not too happy, and tickled the risibility of those present rather than increasing its appeal.

Patrons who have been attracted by Nick Carter in the past will certainly "fall for" this series, and the pictures shown, and those that are to follow, should be sure of a good reception. They possess just the right amount of suspense, and the situations introduced for the purpose of nonplussing the audience are, especially in the first-named picture, triumphantly successful.

SCENE FROM ONE OF THE NEW NICK CARTER PICTURES.

Digitized by Google

Small Prepaid Advertisements.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

BOOK-KEEPER WANTED.—Live young man with thorough experience of Book-keeping for Dublin branch of big Film Business. Replies treated in confidence. State age and salary required.—Replies Box 50, office of this paper.

POSTERS, SLIDES, PUBLICITY, FILMS.

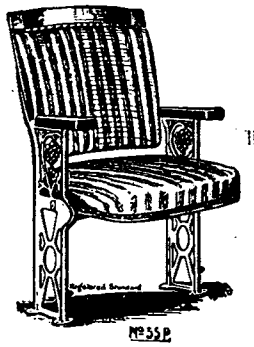
LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs.

Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
'Phone Central 2262. Manchester.

ADVERTISER wishes to hear of Cinema Theatres, with a view to Purchase or Renting. Super Picture Palaces not required. Near London preferred. Small loss no obstacle if prospects good.—Write stating seating accommodation, profit or loss, competition, etc., to Box No. E50, FILM RENTER AND MOVING PICTURE NEWS, 53a, Shaftesbury Avenue, London, W.1.



Chairs,
Carpets,
Curtains,
Linoleum,
Fibrous Plaster,
Electric Lighting,
Cafe Furniture.

Write

to the 'Firm of Experts' for illustrated catalogue, and ask our representative to give you a call.

TURNER
Theatre Furnishings

Head Office:

W. W. TURNER & CO. LTD.,

5 Warwick Works, King's Heath, BIRMINGHAM.

Telephone: South 72. *Telegrams: "Cinechair, B'ham."*

Lanc. Showroom: Mr. E. SHARP,
Orme's Buildings, Parsonage, Manchester.

MAGNIFICENT BARLESS

CONCERT GRAND

By JOHN BROADWOOD & SONS,
OF LONDON.

SHOP SOILED ONLY.

7⅓ Octaves. Length, 7ft. 6ins.

Present Price (New) £375 Net.

Sacrifice 180 gns., or near offer.

URGENT SALE.

Box B61, FILM RENTER AND MOVING PICTURE NEWS.
2, John Dalton Street, Manchester.

Digitized by Google

TO RENTERS & OTHERS.

FIRST CLASS

PROJECTION THEATRE

¶ Centrally situated, well fitted, heated and furnished. Mahogany panelled. The finest screening by new Projectors.

¶ Available for private viewing of Films at Moderate and Inclusive Charges.

Apply: **LOW WARREN,**

FILMS de FRANCE Ltd.,

15 Carlisle Street, W.1.

Phone: Gerrard 135 **Phone: Gerrard 135.**

Digitized by Google

"Ideal's" Better Comedies

LLOYD HAMILTON SPECIALS (2 REELS)

The Newest and Most *original* Comedies on the Market.

FRESH AND LIVELY FUN.

Released every fourth Monday, beginning May 21, 1923.

CAMEO COMEDIES

with (1 REEL)

JIMMIE ADAMS

in his brightest form. Every one a real good story and all alive with action.

Released every second Monday, beginning May 14, 1923.

BOTH THESE SERIES HAVE SET ALL AMERICA LAUGHING.

ALSO

SOMETHING NEW IN DRAMAS

Six of the best-loved "Ideal" feature successes adapted to REAL POWERFUL TWO-REELERS.

—— Released every fourth Monday, beginning May 7, 1923 ——

A MAGNIFICENT ADDITION TO YOUR PROGRAMME.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

JANUARY 6, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

Graham Wilcox Productions, Ltd.

Present

MAE MARSH - - - in

Paddy the Next Best Thing

By GERTRUDE PAGE.

Trade Show Announcement NEXT WEEK.

GRAHAM WILCOX PRODUCTIONS, LTD.,
174 WARDOUR STREET, LONDON, W.1.
Telephone: Regent, 556-7-8.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone – Regent 1468 1469

6D.

MANCHESTER
2 John Dalton Street.
Telephone – Manchester Central 5987.

Telegraphic Address:– "WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ...	1/6.
1 pint tin, with screw stopper	5/3.
1 gallon tin, with screw stopper ...	34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, JANUARY 9.
European, Own Theatre, 11 and 3. Century Comedies.
Fox, Shaftesbury Pav., 11. Trooper O'Neill.
Assoc. First National, Own Theatre, 2-30. Treasure Land.

WEDNESDAY, JANUARY 10.
European, Own Theatre, 11 and 3. Century Comedies.
United Kingdom, Own Theatre, 2-30. Slaves of Passion.
Wardour, New Gallery, 11. The Barnstormer.
Assoc. First National, Own Theatre, 2-30. Treasure Land.

THURSDAY, JANUARY 11.
Welsh-Pearson, New Gallery, 11. The Romany.

FRIDAY, JANUARY 12.
W. and F., London Pavilion, 11-15. Why Men Go Wrong.
General, Shaftesbury Pav., 11. The Three Masks.
Stoll, Alhambra, 11. A Race for Millions.
Vitagraph, West End, 11. The Little Wild Cat.
Vitagraph, West End, 11. The Car—His Majesty.

MANCHESTER.

TUESDAY, JANUARY 9.
Ideal, Gaiety, 11. Two-reel Dramas and Comedies.
Fox, Deansgate, 11. Lights of New York.
Vitagraph, Futurist, 11. His Sixteenth Wife.
Gilling, Theatre Royal, 11. Hearts Divided.

WEDNESDAY, JANUARY 10.
European, Picture House, 11. Under Two Flags.
Fox, Kinema Exchange, 2. Trooper O'Neill.
Stoll, Futurist, 11-15. Mirage.
Granger, Deansgate, 11-15. Weavers of Fortune.

FRIDAY, JANUARY 12.
Wardour, Futurist, 11. The Barnstormer

LIVERPOOL.

TUESDAY, JANUARY 9.
European, Scala, 11. Under Two Flags.
Wardour, Trocadero, 11-15. The Marriage Chance.

WEDNESDAY, JANUARY 10.
Gaumont, Scala, 11. Blind Hearts.
Gaumont, Own Theatre, 2-30. Blind Hearts.
Vitagraph, Prince of Wales, 11. His Sixteenth Wife.
Ideal, Palais de Luxe, 11. Ideal's Short Stuff.
Gilling, Trocadero, 11. Hearts Divided.

THURSDAY, JANUARY 11.
Fox, Scala, 11. Lights of New York.

BIRMINGHAM.

SUNDAY, JANUARY 7.
Victory, Picture House, 7. Nick Carter.
Gaumont, Scala, 7. Blind Hearts.

WEDNESDAY, JANUARY 10.
Vitagraph, Scala, 11. When Danger Smiles.
Vitagraph, Scala, 11. The Counter Jumper.

FRIDAY, JANUARY 12.
European, Scala, 11. Under Two Flags.

LEEDS.

TUESDAY, JANUARY 9.
Stoll, Kinema Exchange, 2-15. Mirage.
Vitagraph, Kinema Exchange, 11. When Danger Smiles.
Vitagraph, Kinema Exchange, 11. The Counter Jumper.

WEDNESDAY, JANUARY 10.
European, Majestic, 11. Under Two Flags.

FRIDAY, JANUARY 12.
Ideal, Kinema Exchange, 2-15. Two-reel Dramas and Comedies.

NOTTINGHAM.

THURSDAY, JANUARY 11.
European, Mechanics' Hall, 11. Under Two Flags.

SUNDAY, JANUARY 14.
Ideal, Picture House, 7-15. Two-reel Dramas and Comedies.

BRISTOL.

WEDNESDAY, JANUARY 10.
Assoc. First National, Clare St. Pic. House, 11. The Cave Girl.

SUNDAY, JANUARY 14.
Pearl, Queen's, 3. What's Wrong With the Women?—Torchy's Ghost.

SHEFFIELD

TUESDAY, JANUARY 9.
European, Union St. Pic. Pal., 11. Under Two Flags.

FRIDAY, JANUARY 12.
W. and F., Union St. Pic. Pal., 11. Nick Carter.

NEWCASTLE.

TUESDAY, JANUARY 9.
High Level, New Pavilion, 11-15. Nick Carter.
Fox, Empire, 11. Strange Idols.

WEDNESDAY, JANUARY 10.
Wardour, New Pavilion, 11-15. The Marriage Chance.

FRIDAY, JANUARY 12.
Vitagraph, Own Theatre, 11-15. When Danger Smiles.
Vitagraph, Own Theatre, 11-15. The Counter Jumper.

GLASGOW.

MONDAY, JANUARY 8.
Fox, Grand Central, 11. Strange Idols.
T. C. Baker, Cinema House, 11. The Great Beyond

TUESDAY, JANUARY 9.
Vitagraph, Cinema House, 11. Aladdin From Broadway.
Vitagraph, Cinema House, 11. His Own People.

WEDNESDAY, JANUARY 10.
Famous Productions, New Savoy, 11. Flames of Passion.

THURSDAY, JANUARY 11.
Fox, Grand Central, 10-45. Who Are My Parents?

FRIDAY, JANUARY 12.
Waverley, Cinema House, 11. The Marriage Chance.
Waverley, Own Theatre, 2-30. The Marriage Chance.

CARDIFF.

TUESDAY, JANUARY 9.
Fox, Kinema Exchange, 11. Who Are My Parents?
Wardour, Kinema Exchange, 12-15. The Marriage Chance.
Assoc. First National, Kinema Exchange, 3. The Cave Girl.

DUBLIN.

WEDNESDAY, JANUARY 10.
Fox, Sackville, 11-30. Honour First.

FRIDAY, JANUARY 12.
Assoc. First National, Carlton, 11-30. White Shoulders.

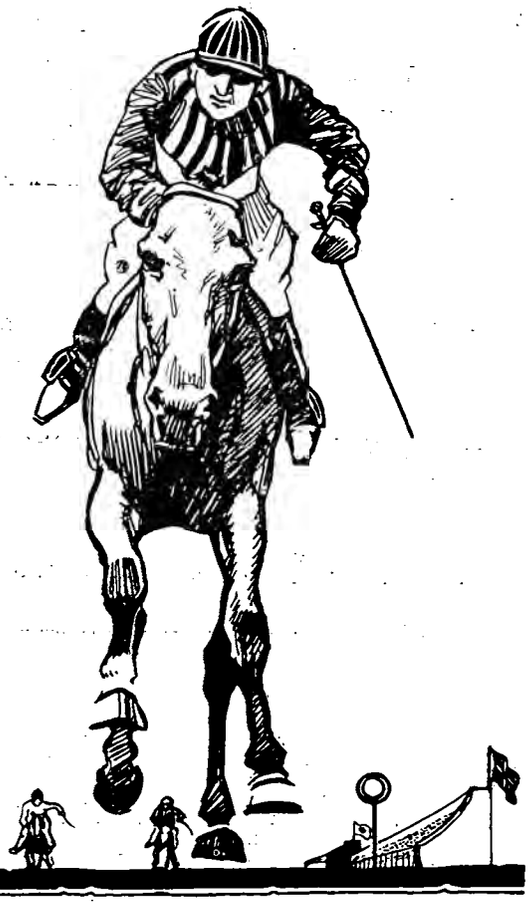
Digitized by Google

Now Ready!

ALL THE WINNERS

FOR BIG RACES.

Production Titles
(information and form)
by
JOHN BETTS.



THE FIRST——

"The Lincolnshire Handicap"

RELEASED THIS WEEK.

SHOWING PROBABLE RUNNERS

St. Louis, Harpenden, Clochnaben, Carpenter, O'Dorney, Roman Fiddle, Rock Fire, Sicyon, Condover, Bethersden Marble, Etc.

FAMOUS JOCKEYS

who will ride: Steve Donoghue, Frank Bullock, B. Carslake, Joe Childs, G. Elliott, Etc.

TRAINERS

Joe Butters and Joe Cannon (two veterans of the turf).

The next Release, Jan. 8—"THE GRAND NATIONAL"—followed by "CITY AND SUBURBAN"——"CHESTER CUP"——"EPSOM DERBY"——"EPSOM OAKS." One Reelers. Each Approx. 850 ft.

Secure this unique Series immediately.

EACH FILM RELEASED APPROX. TWELVE WEEKS BEFORE RACE.

BRIGHTEN YOUR NEW YEAR PROGRAMMES —— SECURE THE SERIES QUICK!

BUTCHER'S FILM SERVICE, Ltd.,

Camera House, Farringdon Avenue, London, E.C. 4.

'Phone, Holborn 5995 (5 lines). Wires, "Butchilms, Fleet, London."

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 478. SATURDAY, JANUARY 6, 1923. SIXPENCE.

A Ridiculous Ruling.

IT may or may not be the highest wisdom to insist that the licences of all exhibitors in the London County Council area shall carry the condition that no films must be shown which have not been passed by the Board of Censors. But there is no doubt whatever that the L.C.C. will merely make itself ridiculous if it sticks to the new rule (which came into force on Monday) regarding the admission of children into kinemas.

According to this regulation children under the age of 16 must not be allowed to view any film bearing an "A" certificate in any picture house within the County Council's jurisdiction unless they are accompanied by a parent or guardian. As the "A" films form about a quarter of the total, this will mean that the exhibitor will be obliged (1) to book none but "U" films, (2) to exercise a strict and irritating scrutiny of every young person attempting to enter his theatre alone, or (3) be prepared to risk the intervention of the Council's inspector every day he opens his doors. At the moment there is talk of a concerted defiance on the part of the trade, or, failing this, the fighting of a test case in the courts to sound the validity of the Council's action. Whatever be the course decided upon to challenge the regulation, the opinion is universal among the ranks of the London exhibitors that such a by-law is absurd and vexatious, that it acts unduly in restraint of trade, and will, unless it be rescinded, lead to endless controversy and friction.

We are concerned here principally to point out the absurdity of a rule which infers that a film is unsuitable for a child's eyes when the child is unaccompanied by an adult, but, in some mysterious way, quite innocuous when the child is brought by its parents. In what way, we would ask, is the lurking evil of an "A" picture (if such evil there be) hidden from the child's sight and imagination by the presence of the parent or guardian? Will the adult chaperone be expected to put his or her hand over the infant's eyes directly the "vamp." gets too busy or a sub-title appears containing a suggestive *double-entendre?* Is it not a fact that children are even more curious and full of questions about films in which they see their elders taking a keen interest than about those they see by themselves? If there are films unfit for children under 16, surely they are equally unfit for them even if they came accompanied by both parents, the family doctor, and the local clergyman. Has the L.C.C. given any attention whatever to this, the most obvious and common sense aspect of the matter?

The cynic might be tempted to say that many of the pictures of the "A" variety were really only fit for children. But the absurd differentiation made by the L.C.C. will actually result, in many cases, in a false value of "adult" interest being attached to productions to which they have no intrinsic right. The odious notice, "Adults only," will now no doubt be flashed all over the place—to the eventual harm, as we think, of the kinema as a whole. The L.C.C. would have done better to take to heart some recent wise words of Mr. Bernard Shaw's, to the effect that the books and plays which are not suitable for children are not suitable for the grown-ups, and that we should never give a child a book or take it to a show we would not read or patronise ourselves. That is the sense of the subject in a nutshell. One of these days perhaps the idiotic distinction between "A" films and "U" films will no longer obtain. Pictures will be made—and judged—by universal standards, and one more hampering anomaly will be swept away. Meanwhile exhibitors are put to it to fight the latest pettifogging licencing regulation by all the means in their power. If allowed to pass without a struggle the film theatre will be in a weaker position at the end of the year than it is at the beginning, and than its best friends hope for it.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

Our Christmas Mail.

I SHOULD like to take this opportunity of sincerely thanking the host of friends who have sent me Christmas and New Year wishes, and which I have not had a chance of replying to before. In particular it has been a very great pleasure to me to receive so many greetings from America in addition to prominent personalities in the film trade on this side. Among the many cards and letters I have received I have to acknowledge good wishes from Miss Betty Balfour, Mr. and Mrs. Stuart Blackton, Mr. and Mrs. Jeffrey Bernerd, Mr. and Mrs. A. G. Granger, Mr. J. C. Graham, Mr. and Mrs. Ralph J. Pugh, Mr. J. S. Martin, Mr. Frederick Martin, Mr. Felix Orman, Mr. R. E. Deering, Mr. Ernest Linzell, the reigning Master of the Anima Lodge, Mr. Louis Levine, Mr. and Mrs. Walter Wanger, Mr. Bertram Wilson, of Walturdaw's, Mr. and Mrs. Bertram Pelham, of Liverpool, Miss Malvina Longfellow, Mr. and Mrs. Charles Urban, Mr. Joseph Dannenberg, of "The Film Daily," Mr. Edward S. Klein, Mr. H. A. Palmer, Mr. J. D. Williams, Mr Sidney Cohen, Motion Picture Theatre Owners, Mr. Winfield R. Sheehan, Mr. and Mrs. A. C. Berman, America, and numerous others, to whom I tender my sincere thanks.

Favourable Signs.

THE New Year has opened particularly favourably for the whole of the film trade if one may judge by the reports of business from all over the kingdom. With the exception of Wales, which is still feeling very badly the effects of the recent coal strike, it is a pleasure to report that kinemas have done excellent business in all parts. Showmen seem at last to have awakened to the fact that good programs are essential even if the times are favourable for good attendances, and there have been some excellent releases during the past few days. In London "The Four Horsemen of the Apocalypse" and "Robin Hood" have played to phenomenal business, but the same cannot be said for the Shackleton Expedition and the Climbing of Mount Everest, which have, I am afraid, failed to catch on with the public. At both the halls where these two latter pictures have been showing, the attendances have, I am sorry to say, not been too good considering the excellence of the productions, and it would appear that the public are tiring of the travel and interest film. It is a pity, for personally I have seldom derived such enjoyment as I did when I witnessed the screening of both these particular productions.

Better Projection Needed—

SELDOM, if ever, in the history of this industry have I seen such terrible projection as one finds in kinemas to-day. Exhibitors, apparently, have lost all thought of the value of the projection machine, and are content to show great productions upon which they have spent many hundreds of pounds with a machine that should have been scrapped long ago. In the course of my travels recently I have been in many kinemas, and there is hardly a redeeming feature to be found anywhere. Pictures which I know to be of the finest photographic quality are poorly projected, with little light and, in some cases, with the titles hardly visible. If this is not the quickest way to kill public support I should like to know what it is. It is lamentable to reflect that what should be the most important item in the showing of pictures has hardly a thought given to it, and I am certain that a great deal of the lack of support of certain kinemas in this country is not due to the picture, but is entirely due to the appalling projection that the picture receives.

—And More Suitable Music.

ANOTHER matter that requires a little more attention paid to it is the music that goes with the picture. I recently attended a kinema in the West End of London where "A Bill of Divorcement" was being shown. This picture, with its tragic and dramatic theme, was being accompanied with light, airy music which had not the faintest relation to the picture. In another case, in a well-known picture palace on the outskirts of London where "Cabiria" was being shown, I was amazed to hear "Dancing Time," a tune from the "Cabaret Girl," being played to the picture. Who on earth was responsible for this brilliant suggestion is entirely beyond me. All I do know is that if exhibitors would pay a little more attention to music and projection they would find it well worth while in the long run.

Screen and Press.

I HAVE received the following statement on the subject of the Free Screen and the Free Press from Sydney Cohen, president of the Motion Picture Theatre Owners of America. Unfortunately, it arrived too late for inclusion in our special American articles last week:

"Theatre owners in the United States now take the position that they are the custodians of the screen Press, the greatest publicity and broadcasting medium in the world, and, because of that, leaders in public thought and action in their respective communities. In this relation we occupy a place similar to the newspaper and magazine, entitled to all the freedom associated with these mediums, and having the same service obligation resting upon us. This elevates and dignifies the screen, and, as it becomes more firmly fixed in the popular mind, will make a free screen and a free Press synonymous terms, and prevent all improper control of the screen."

Good Business and Common Sense.

LAMENTS are occasionally heard from people connected with the film trade that producing in this country is not a paying concern. The attention of these pessimists should be directed to the report of the Stoll Film Company and its chairman's speech, which will be found elsewhere in this issue of THE FILM RENTER. Those connected with the company's management deserve congratulation for the careful administration which has resulted in a balance of over £34,000 being shown at the credit of the profit and loss account. This fact is a testimony that films are being offered which the British kinema public likes, and emphasises the truth which Sir Oswald uttered in his speech, that success lies in the supply of pictures of genuine merit and legitimate value which contain reasons why the British public will like them.

Digitized by Google

Succumbing to the Shriek.

ANOTHER point which Sir Oswald raised deserves attention. He protested against the inclinations of some exhibitors to "disregard their own natural good sense and to succumb by fits and starts to the methods of a few astute American speculators whose whole activities are, as it were, a huge gamble performed to a loud and continuous advertising scream." It is right and necessary that the man with goods to sell should announce that fact with sufficient emphasis to ensure it being heard. It is quite another thing to indulge in a gamble and endeavour to stampede a possible buyer into a purchase by deafening shrieks.

Mr. Goldman's Bereavement.

THE sympathy of all his friends within and without the film trade will go out in large measure to Mr. Montagu Goldman, manager of distribution for Famous-Lasky, in the loss he has suffered through the death of his wife. Such a bereavement is poignant at any time, but at a season such as the present, which is usually associated with joy and high hope, the loss is felt much more keenly. Whatever of solace is derivable from the condolences of friends Mr. Goldman is assured of, and I join most sincerely in those expressions of sympathy.

Advance Licences.

THE manager of the Electric, Torquay, is a forward-looking man. He has already, I see, approached the local magistrates in regard to his Good Friday licence—and got it. This may be a good tip to other exhibitors to get busy with their licences for next Christmas Day. If they only walk up early enough they may so stagger the bench that the latter will forget to insist on the programs being "suitable" for that occasion.

Five Weeks at the Regent, Brighton.

IT is encouraging to see that, whatever the new year may have to offer us in the way of brilliant film productions, some exhibitors are beginning 1923 by putting on the best of the old. In this respect the program of the Regent, Brighton, for the month of January is as good as anything I have seen billed as yet. For the current week there is "The Four Horsemen of the Apocalypse"; next week "Oliver Twist" is the big attraction; and following come "Monte Cristo," "The Sheik," and "The Good Provider." This makes what may truly be called a unique list of attractions for five consecutive weeks at one house. By the way, the advance description of "The Good Provider" does not err in any lack of comprehensiveness. After telling us that this "wonderful heart drama" "made of the joys and tears of plain folk," will "fill your heart with a glowing gladness," the program informs us that the film is "even funnier than 'Potash and Perlmutter.'" This must indeed be a "good provider."

"Loyalties" for the Screen.

HERBERT WILCOX, the controlling genius of the Graham Wilcox Company, continues his triumphant march, and has followed up the sensational capture of "Chu Chin Chow" by securing the world's rights for "Loyalties," the famous Galsworthy play which is still packing the St. Martin's Theatre. Produced on ambitious lines, this picture should have an enormous success, not only here but in America, where the play has created a furore, and it is extremely pleasant to record that a British company are to make the picture.

Mr. Berney's Breakdown.

IT is with real regret I learn that Mr. Sam Berney, the popular general manager of the Rose Film Company, has had a breakdown in health, and has in consequence had to go in a nursing home. I know that his many friends in the trade will join me in wishing him a speedy recovery and a complete restoration to health.

The Deaf Mutes' Decision.

IT is amusing to read that boxing experts are still quarrelling over the Carpentier-Siki bout, and that the film of the encounter is still being screened and critically examined to determine whether or not the charges levelled by the Sengalese against his white opponent have any foundation. The latest experts to be called in are some deaf mutes, whose business it was to determine the words spoken by Deschamps when the match was going against Carpentier. It is thought that their life experience in lip-reading will prove of great value.

"When other Lips — —."

THIS experiment opens up possibilities of an interesting kind, and a reviewer having to view an extraordinarily bad film might be preserved from nervous prostration by reading the words from the lips of the artistes when sufficient skill had been obtained. What a delight it would be to find them muttering to each other at a particularly heart-rending point, "That producer's a —— fool; he ought to be boiled," or words to that effect. I have my suspicions that much might be learned of the hectic habits of Hollywood could we but reach the deaf mute's standard of lip-reading.

Bovine Blackness.

A KINEMA has been opened in Kirkintilloch, Scotland, with the name of the Black Bull Picture House. The inside of a cow is a proverbial phrase for darkness; but think of the inside of the Black Bull!

Tatler.

OUR THANKS

are tendered to the whole of the kinematograph industry for the hundreds of letters of appreciation of our last week's issue. It has generally been acknowledged that the third Trade Supremacy Number has easily lived up to the description we gave it as the greatest edition of any trade journal published in the kinematograph industry. It will be our earnest endeavour to serve the trade in 1923 to an even fuller extent than heretofore.

Digitized by Google

AMERICAN FILM MAGNATE ON TRADE CONDITIONS IN EUROPE.

"U. S. Distributing Organisation Controlling all Foreign Markets," says P. A. Powers, Director of American F.B.O.

"SELLING PICTURES TO THE PUBLIC."

"SO much has been said and written in regard to conditions in Europe," said Mr. Powers, who returned recently from a six weeks' foreign visit, "that I feel hesitant about stating my impressions for fear of repeating any of the articles which have already appeared.

"My short visit to Europe has convinced me of something which I had always considered possible. I refer to the results obtained by the various American producers who have gone to Europe in the hope of making pictures there cheaper than in the United States, and who have discovered that economical production in Europe is impossible if one wishes to maintain a standard equal to American productions.

"The ventures of American producers in European production have shown nothing but failure. They have gone there with the idea that it was necessary to make pictures abroad in order to supply the American market with productions at a price to compete with the foreign product. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by securing low salaried actors. They found that without the supply of trained motion picture artistes available in the United States it is almost impossible to work to advantage. The time spent in training the untrained European talent adds materially to the cost of productions made in Europe.

World-wide Representation

"The situation as it is developing in Europe at the present time makes it unnecessary for the American producer to go abroad, as America has already thoroughly invaded Europe with its sales organisations. For instance, in Great Britain to-day the following producing companies are represented throughout the Kingdom with distributing offices: Vitagraph, Famous-Players, Fox, First National, Universal, United Artists, and Goldwyn. The establishment of these sales organisations has resulted in practically dislodging the British renter, and just at the present time the British renter is short of product, due to the elimination of the above companies' productions from the open market. Ready sale can be had on some basis for American productions not represented in the above list of producers.

"At the present time competition in the motion picture business is world-wide, with all the advantages on the side of the American producer. This is due to the fact that America alone has the dollars, and the dollar to-day is more mighty than it has ever been in the history of our country. While no doubt there is a strong desire on the part of some producers in Great Britain and other European countries to make pictures of quality that will be acceptable to America, the competition with which they have to contend is of such gigantic proportions that it will require an enormous outlay of money to continue to operate and build up quality pictures. And they would be obliged to market them at a loss until their quality is established. By that time they will find that the European market will be controlled by American selling organisations, who will then control the foreign market. Consequently there will be no means of distributing except through the avenue of an American agency.

The New Exploitation.

"I find a great change taking place in Great Britain in the booking of pictures to exhibitors. Heretofore, pictures were booked a year to eighteen months in advance of showing. At the present time some of our pictures are released in Great Britain almost simultaneously with America under the classification of 'special features.' Some pictures released in this manner have heretofore gone by unnoticed, but now public attention is focused on them by special exploitation, similar to the methods used in this country. This will cause a large number of British distributors heavy losses due to the accumulations of bookings made from a year to eighteen months in advance, which bookings will be cancelled by the exhibitor to take advantage of the public exploitation given to the special features. This difference in booking is due to the application of American exploitation methods by American distributors who 'sell' their productions to the public, thereby practically compelling the exhibitor to book the picture while the exploitation is fresh in the minds of the people.

"The writer has come to the conclusion that motion pictures will continue to be made in Los Angeles, or the greater proportion of them made there for some time. This is not because of any special advantages of climate or light conditions obtainable in California, but due to the many years' accumulations of picture making material and facilities which tend for economical production and quality.

Lack of Artistes in Los Angeles.

"The only disadvantage apparent at the present time in the location of the picture making industry in Los Angeles is the lack of artistes to draw from. No artiste will take the chance of a trip to California in the hope of securing employment. At the present time nearly all the actors of any importance in Los Angeles are under contract which guarantees them a certain amount of money weekly. If their contract expires and none other is available they return to New York, thus reducing the number of people available at the Coast for picture work. The result is that the public is obliged to take the same faces and personalities in all of their pictures, as new material is not to be secured in Los Angeles. This has a certain reaction on the public's mind, and at the present writing productions featuring a 'star' are on the wane, and producers are now casting their pictures, or at least endeavouring to do so, where contracts with the stars do not exist, with what they are terming 'all-star cast.' This naturally is to the advantage of the production, as the story does not have to be sacrificed to conform with the whims and wishes of the featured player. Story material heretofore rejected is made available."—"Motion Picture News."

Digitized by Google

Sharing Terms.

CONSIDERABLE discussion has taken place during the past week or two (as will be seen at a glance at other pages in this issue) concerning the question of sharing terms by members of the C.E.A., notably, in the Newcastle, Birmingham, Bristol, and Hampshire branches. The subsequent discussion has resulted in a considerable diversity of opinion, the sum total of which, however, has been that in Newcastle, Birmingham, and other branches many of the exhibitors appear to be totally opposed to a percentage basis, whilst in the South of England the Hampshire branch have apparently expressed themselves as entirely in favour. The question of sharing terms, it is important to note, is also very much agitating the American industry, judging by the article from Mr. W. W. Hodkinson, which appeared in our last week's issue, and also by the fact that the Motion Picture Theatre Owners of America are drastically opposed to sharing terms in principle. With the coming of the big pictures, a great number of which will be before us during this year, this question is likely to be one of paramount importance to every exhibitor, and *is one for his judgment alone*. It should not, I venture to suggest, be a matter for the Cinematograph Exhibitors' Association at all.

The issue, after all, is a very simple one, and does not warrant any heat on the part of renter or exhibitor. The renter or producer, as the case may be, expends a large sum of money upon the production of his picture, for which he asks a price which, in his opinion, the exhibitor can, and should pay, for the hiring of his particular photoplay. The exhibitor refuses to pay the price, stating that he cannot possibly pay so much money, whereupon the renter immediately offers to share on a percentage basis the proceeds of the showing of the picture at the exhibitor's kinema. That is one aspect of the situation. The other aspect is where the renter does not ask a price, but refuses to let his picture be shown unless it is rented on the sharing terms basis, with a guarantee of a certain amount. Both these propositions are eminently fair if the public will pay for bigger pictures. That they are willing to do so is proved by the attendances at the kinemas where such productions as "The Four Horsemen of the Apocalypse," "Way Down East," and other supers have been shown. *A sharing term basis is fair to each party provided that the system of percentage is right.* What exhibitor can grumble if he shares on a fifty-fifty basis? Who, after all, is taking the risk? Surely, to a large extent, the renter. Bear in mind that the percentage basis of theatrical companies is by no means as favourable. In most cases it is 60 per cent. to the touring company and 40 per cent. to the theatre, whilst with more successful companies the terms are nearer seventy-five—twenty-five, so that if a kinema exhibitor puts a film on a sharing basis and nets 50 per cent. of the proceeds, then I really fail to see what he has to grumble at.

The percentage system is bound to come. To a very large extent the exhibitor has asked for it. He will not pay the price that the manufacturer knows he has to get to show a reasonable profit upon his goods. Therefore, he has to insist that his film is placed on a sharing basis. There are numerous other things which have contributed to this state of affairs, principally the appalling time that it takes a large number of exhibitors to pay their accounts. The renter knows that if he puts his film in on a sharing basis he will get his cash quickly, and that means something, when he has had to find thousands of pounds to pay for his picture. What is the argument that can be raised against sharing terms? One exhibitor makes a point that the renter will know the capacity of his hall, and exactly how much he can take, and will judge his price for future pictures accordingly. After all, is there very much in this? Do not most renters know nowadays exactly how much kinemas in this country can take? In the discussion that has taken place at the various branch meetings of the C.E.A. there is very little real argument that can be used against the percentage basis. Every exhibitor knows in his heart that if big pictures are coming, and the public are to have great photoplays, then the pictures will have to be treated exactly the same as great theatrical productions, and will have to be played on a sharing terms basis. How is the renter to get his money back otherwise? It is a simple matter, and not, in my opinion, a subject that the Cinematograph Exhibitors' Association can deal with, because it is purely a matter for the individual exhibitor and the individual renter to reason out and bargain in their own way. As William A. Johnston, the brilliant editor of "The Motion Picture News" in New York, says:

"To-day the buying of pictures by the exhibitor is a matter of barter.

"It has to be.

"Where the exhibitor has the upper hand he steps upon the producer's neck, and where the latter can dictate he does so ruthlessly.

"We have often pointed out here that the exhibitors' worst enemy in the business is the other exhibitor who underpays and therefore makes *him* overpay.

"But we are *all* enemies under a system that can only breed distrust and hatred through bluffing and bunkum. That's what barter does. It has no place in a modern industry."

It is to be hoped that this matter will be grappled with, and that there will be no stupid interference by official associations. It is a matter of pure business between the renter, producer and exhibitor—not forgetting the public—who, after all, are the final arbiters of appeal. Remember that it is the public that have to be considered, and if they want big pictures, and the exhibition cannot be arranged on other terms, then the percentage basis must come. It is all very fine to get up at meetings and proclaim that you will not, under any circumstances, rent a picture on a sharing terms basis, but every sane exhibitor in this country would do well to recognise one fact, and that is, that *if he does not want big pictures to go into the legitimate theatre let him be sensible, and show them at his own kinema on far more advantageous terms.*

ERNEST W. FREDMAN.

Digitized by Google

BOWDLER ON THE BOARD OF CENSORS.

Straining at a Gnat.

VIEWS ON THE "OLIVER TWIST" EXCISION.

IT is the fate of some men to provide the English dictionary with a fresh verb based upon their surnames, and among these must be classed the impressive Dr. Bowdler who, a century ago, produced a version of Shakespeare, "in which only those words and expressions are admitted which can with propriety be read aloud in families." Encouraged by the reception of this, Dr. Bowdler turned his attention to the Bible, which he dealt with in a similar manner, but with less successful results financially. His first venture was, however, enough to obtain fame for him and "Bowdlerise" will remain an English verb all the while the English language lasts.

Memories of the late lamented Dr. Bowdler have been stirred by the action of the Board of Film Censors with regard to the Jackie Coogan picture, "Oliver Twist," from which has been deleted by the censor a picturised scene in the story which was authentic Dickens. The deletion has occasioned considerable comment both within and without the trade, and Dickens lovers have spoken with no uncertain voice against the mutilation of the story in this way. "The excision is absurd," said Mr. Walter Dexter, a member of the Dickens Fellowship, "and the scene most harmless. I have seen many films much more demoralising. The deleted scene, followed as it is by one depicting Oliver's horror at the sight of the Artful Dodger and Charley Bates robbing the innocent Mr. Brownlow, is more a moral lesson than an incentive to crime." Mr. G. K. Chesterton considers the censor's action a piece of "ludicrous nonsense." "In fact," he said, "I doubt if the human vocabulary contains a word sufficiently strong to characterise its idiocy."

It is difficult to see what purpose is achieved by this compulsory omission. As the picture stands at present, Oliver is seen abstracting the handkerchief from the pocket of Fagin, the deleted scene being that which immediately preceded it, showing Fagin's accomplices performing the task which Oliver later attempts. Dickens's purpose in "Oliver Twist" was to emphasise the evil companionship into which the youth was plunged, and to make it a foil for his eventual triumph over the base surroundings. The scene showing Oliver's initiation into the craft of the pickpocket was Dickens's manner of portraying Oliver as a lad intrinsically good but lured into evil.

Mr. E. A. Baughan, film critic of the "Daily News," takes a practical view of the scene. "Does the censor really believe," he said, "that any child could learn anything about picking pockets from Fagin's lesson? The banning is evidence of the Board of Censors' belated desire to do something. As to the morality of the scene, is not Fagin hanged, and is not Oliver Twist's innocence proof against the wiles of Fagin and the Artful Dodger?"

A representative of the FILM RENTER called upon Mr. Ralph J. Pugh, managing director of Associated First National, for the purpose of gathering that gentleman's observations on the matter of the cutting of the film. "I should like to say right away," said Mr. Pugh, "that the action of the Board of Film Censors has not in any way affected the value of the film to us, and First National has not suffered in any way by the decision. That decision is the more astonishing because the whole story of 'Oliver Twist' is an attempt on the part of Charles Dickens to demonstrate that honesty and virtue ultimately get the victory. The story shows Oliver thrown into the worst conceivable society, and the more the juvenile mind is impressed with the depth of the wrong-doing the greater the impression of the victory over it all. In the picture a number of influences are shown at work on the young mind of Oliver Twist, and unless the juvenile mind can appreciate this to the full the importance of the moral victory which he gained is lessened. Every character in Dickens's story that persisted in evil received punishment, and those that struggled against it came out victorious. The censor has apparently applied the shears to a small portion of the film after examining its effect apart from the whole, and had he taken the bigger view and considered the portion censored in the light of the whole story and its effect upon the building up of the moral, he would never have objected to this particular scene.

"The film censor has out-bowdlerised Bowdler in this latest example, and has, in this and in the case of 'Foolish Wives,' shown his capacity for straining at a gnat and swallowing a camel."

VERSATILE MARY ODETTE.

IN the new Granger-Binger production, "The Lion's Mouse," which Oscar Apfel has produced from the stirring mystery novel by C. N. and A. M. Williamson, Mary Odette co-stars with Wyndham Standing. Mary, who has previously played only straight ingenuous rôles, has many exciting stunts to perform in "The Lion's Mouse." In one scene, when accused of theft at the large stores where she is employed, she deliberately throws herself out of the window into the street many feet below. In another scene, in which she nearly lost her life, she is trapped outside a window on the fourth floor of a large hotel and, to escape, is forced to climb to the next window, 12 feet away, along a narrow ledge only 6 inches wide! Miss Odette has practically lived her entire life on stage and screen, starting as a child in Maeterlinck's "Death of Tintagiles" in the West End. She commenced her screen career in 1917 in "Dombey and Son," and has since starred in numerous productions.

Mary Odette as she appears in the new Granger-Binger production, "The Lion's Mouse."

Digitized by Google

THE CHILD AND THE KINEMA.

Important Address by Educational Expert.

FAVOURABLE FINDINGS OF KINEMA COMMISSION.

AN important paper, having as its subject "The Child and the Kinema," was read at a Conference of Educational Associations held at University College, London, on Monday last. Its reader was Dr. C. W. Kimmins, member of the Senate of the University and Chief Inspector of the Education Department of the London County Council, who has been busy collecting, with others, evidence for the Kinema Commission organised by the National Council of Public Morals.

INJURIOUSNESS OVER-ESTIMATED.

Dr. Kimmins said that very important research relating to the subject had been going on at University College, and had now been completed, and a valuable report would be published. The ideal form of censorship of films and the best way of safeguarding the child from unsuitable material in kinema theatres were very important matters, but he had no doubt that a satisfactory solution would be found. During the sittings of the Kinema Commission organised by the National Council of Public Morals the members became more or less regular kinema-goers. Moreover, when witnesses dealt with films which they considered to be improper, the trade members of the Commission arranged for these to be seen at a small theatre. So the Commission became undoubtedly acquainted with what might be termed border-line productions. In some cases they found that the evidence of witnesses grossly over-estimated the injurious elements in the films. They saw improper film after improper film—or rather films that were reported to be improper. It was a very lurid experience. (Laughter.)

NINETY-TWO PER CENT. KINEMA-GOERS.

He had made, continued Dr. Kimmins, an investigation of the type of film which made the greatest appeal to children of different ages in selected schools in poor and well-to-do districts. He obtained 6,709 accounts of favourite films, a large proportion of which were well and graphically described. The main groups yielded the following results.

	Per cent.
Domestic and fairy stories	25
Adventure films	15
Comic films	15
War films	11
"Crook" films	5
Educational films	2

There were, of course, great differences between the records of the boys and of the girls. The most striking result was that 92 per cent. of the children tested went to the kinema.

In the poor districts out of more than 3,000 children only 32 boys and 50 girls had not visited a picture house.

HIGHLY FAVOURABLE RESULTS.

There was so much difference between experts as to the educational value of the kinema that when the Commission issued its report it was decided that an Education Committee, of which he was appointed chairman, should continue the investigation. A sub-committee was formed to deal with experiments relating to kinematograph appliances and its report would be published in the near future. Another sub-committee was appointed for psychological research. The investigation was now completed and the report in course of preparation. Among other important points covered by research was the educationally important question of the length of the retention by the child of the moving image, as in the kinema, compared with the static image, as in the lantern slide. He could not divulge the findings of the report of the research sub-committee, but he had permission to announce that the results were highly favourable to the kinema as an instrument of education.

After referring to the clear value of films in illustrating expeditions, geography and nature study, Dr. Kimmins said that on other subjects the witnesses showed great diversity of opinion. The educational film had been handicapped so far by the necessity of making it also serve other purposes, and the really educational film had yet to be produced. It certainly would be produced, and it would be of little use for popular audiences. There would appear to be great possibilities in the kinema for the cultivation of æsthetic appreciation. If there were further developments in colour photography there should be no limit to these facilities.

A CURIOUS KINEMA SENSE.

He found that reading an exciting book had much more effect upon dreams than seeing kinema films. Music relieved the strain of purely visual attention in the kinema. If the suggestions in the report of experts to the London County Council were fully carried out there should be no objection to the kinema on the score of eye-strain.

There was in the child habituated to the kinema theatre a curious kinema sense. The members of the Commission often had far greater difficulty in following the story depicted than the children had. The latter appeared to have the greater power of readily translating visual material into a connected story. There was no possible doubt that the kinema had come to stay, and the best must be made of it. He agreed that a higher public opinion must be cultivated with regard to films.

OCCASIONALLY TEDIOUS—BUT NOT DEMORALISING.

The chair at the Conference was taken by Dr. Ballard, an educationist whose progressive theories and advocacy of new methods in education have startled the older school of teachers. Dr. Ballard said that what had particularly impressed him at the kinema was that most of the pictures dealt with pursuit and fugitives. If a boy did anything which brought him within reach of the law the cause of his downfall was often supposed by superior people to be a visit to the kinema. He had himself never seen anything particularly demoralising at the kinema, though he had often found the spectacle tedious and melodramatic.

Digitized by Google

"SHARING TERMS."

Exhibitors Opposed to Renters' Offers.

OPENING TOPIC FOR 1923.

AN animated discussion on the question of sharing terms took place at a meeting of the Northern branch of the C.E.A. held in Newcastle on Tuesday, December 19, under the chairmanship of Mr. J. S. Snell. The matter arose through the secretary, Mr. Alfred Smith, reporting that he had received a letter from the secretary of the Birmingham and Midland branch of the Association, Mr. G. H. Taylor, intimating that his branch had discussed the principle of sharing terms. The members were seeking information as to what was really taking place, and Mr. Taylor asked for information in connection with any action taken by the Northern branch in respect to the matter.

Mr. Smith said that as it was a matter of urgency he immediately replied to Mr. Taylor as follows: "The principle of sharing terms is strongly deprecated by the members of this branch, and I do not think there have been many cases of this particular nature in this part of the district. There have been isolated cases, but they have not come to my knowledge. It is quite possible that the scarcity of sharing terms in this district is because of the strong deprecatory action which we have always taken in our branch meetings if such a principle was ever mentioned. I have not had any opportunity of making inquiries into this matter, but should I have any further information within the next day or two, I will at once communicate with you." Mr. Smith intimated to the meeting that it was for the members to state whether he had correctly expressed their views on the question. The Chairman remarked that personally he thought the letter correctly expressed the views of the branch.

Where It Might Be Advantageous.

Mr. Dixon Scott pointed out that there might be times when sharing terms might be advantageous to the exhibitor. It was purely a question of the particular film that was being handled and the circumstances generally. He had had one sharing terms contract, and he was glad that he had, but he did not think that the renter was. There were occasions when a film was a doubtful proposition, and the renter wanted a big price for it. That big price he might get from another man, or he might not, but a man who had run varieties, dramas, and revues had a knowledge of sharing terms which ought to enable him to tackle the proposition. A man who had such knowledge should be able to draw up a sharing terms' contract that was by no means one-sided. Personally, he could draw up a contract in such a manner, and, in fact, he had done so, and the renter did not come out of the transaction nearly as well as he might have done had he got his price for the film. On occasions an exhibitor might not see a film and the renter would tell him that he had great confidence in it. The exhibitor might reasonably entertain some doubts in respect to the film, and in such cases sharing terms might be advantageous. Speaking generally, sharing terms would be ridiculous, but there were certain special cases where a contract drawn up on those lines might be for the protection of the exhibitor.

Guarantee for Renter.

The Chairman remarked that in the kinema business there was one danger about the creation of sharing terms. It was that inevitably there would follow the next step, and that would be entirely to the interests of the renters, and dangerous to the exhibitors. To be parties to sharing terms for dramas, etc., was well known to some of the members. The usual method of arranging sharing terms adopted by the proprietor was to demand a guarantee in case the sharing terms did not come up to expectations. There was little difference between that and paying the price demanded for the film.

Mr. Scott replied that if an exhibitor gave a guarantee in addition to the sharing terms' agreement, and that before seeing a film, he was asking for trouble, and was very likely to get it.

Mr. J. Coverdale Bell thought the matter had been raised at a very opportune time. There had been a discussion on sharing terms among his directors, and there was a particular side of the matter to which he wished to draw attention. Contracts were made by negotiation with the renters, and to enter upon sharing terms was to make public property of all information regarding the capacity of their halls. In cases where the renter knew exactly the capacity of the house, when worked to the full, he would most certainly use his knowledge when bargaining for a booking, and the exhibitors would be in for a bad time afterwards. Personally, he was of opinion that sharing terms were a very bad thing for an exhibitor to embark upon.

"Great Danger" to Film Business.

Mr. W. S. Shepherd was of the same opinion as the previous speaker. When the exhibitor entered upon sharing terms' contracts with the renters it would be a sorry day for the former. About twelve months ago he remembered that Mr. James Tindle spoke upon the matter at a branch meeting, and pointed out the disastrous results that had attended upon sharing terms' arrangements in respect to dramas, and such like, and pleaded with the exhibitors never to enter upon sharing terms in the conduct of their business, because such arrangements would lead to similar disastrous results.

Mr. Scott agreed with the two previous speakers that, in general, sharing contracts were bad. His only point was that there were odd occasions, probably once or twice a year, when it was worth while to take the risk, in view of the price a renter wanted.

Mr. Bell pointed out that in the dramatic world if the result of the sharing terms' arrangements did not come up to expectations the agent was very chary about booking any more of his productions to a place that could not attract the crowd. He argued that in the same way sharing terms might be a source of great danger to the kinematograph business. The isolated cases referred to by Mr. Scott happened so seldom that the exhibitors would act wisely in leaving them alone, remembering that there

Digitized by Google

were 52 weeks in a year. A strong stand should be taken by the exhibitors against the renters having any sharing terms in any of the kinemas. Supers were already being run by renters against the interests of the exhibitors in halls other than recognised kinemas. By doing so the renters were damaging their own interests as well as those of the exhibitors. Such action should be strongly deprecated by the exhibitors. Sharing terms were the thin end of the wedge for something very much worse. Such a weapon placed in the hands of the renters would be very dangerous from the exhibitors' point of view, and that, in his opinion, was why the exhibitors should take a strong stand against any such proposals.

Persistent Offers.

Mr. W. Barke stated that in all directions the " sharing terms merchants " were now very much in evidence. They had dogged persistently the concern which he represented, and just as persistently had they been turned down without discussion. He represented Mr. Tindle, and that gentleman was decidedly against sharing terms, because of his experience in the dramatic entertainment world. It was a question that the exhibitors would have to take in hand now, because sharing terms offers were being so persistently made.

Mr. Shepherd stated that a renter's representative called upon him about a week ago and wished to book a contract. That failed, and the representative asked to take the theatre and run the film on sharing terms. That offer was also refused, and a few nights afterwards the representative returned and requested the speaker to make an offer.

The Chairman asked if he could take it that the sentiments expressed by the secretary in his letter to the Birmingham branch incorporated the feelings of the members of the Northern branch, and that they were not in favour of the principle of sharing terms. On a vote being taken the members unanimously endorsed the letter which the secretary had sent.

OPINIONS FROM THE TRADE AREAS.

The most important subject discussed by the Birmingham and Midlands branch of the C.E.A. at its December meeting was the sharing terms' proposal of certain renters. The discussion arose out of a notice of motion, and while many of those present agreed that the principle of " sharing terms " was against the interets of exhibitors, others believed it had its advantages.

Certain members thought it might be left to the discretion of individual exhibitors. The general opinion, however, was that the principle was wrong, and if admitted at all the terms would become higher and higher. If exhibiters combined and united against the principle the renters would soon fall into line, but if any member gave way it would open the door to abuse. Members present gave instances of where sharing terms had, on the other hand, been advantageous to the exhibitor as against the renter. Eventually, the branch resolved not to book any films on sharing terms, and the secretary was requested to place the matter on the agenda at the annual meeting of the branch, and to advise members and the Council of this resolution.

The Secretary stated that in order to obtain other opinions he had communicated with the general secretary and all the branch secretaries inquiring the attitude of their members to this matter, and replies had been received as follows:

General Secretary.—Branches should do all in their power to induce members to refrain from agreeing to sharing terms which can only have one end, viz., the elimination of the exhibitor as a free agent in his business.

London and Home Counties.—Strongly opposed to sharing terms. Members always refuse renters' offer.

North-Western.—Matter not been before members, but confident would not be entertained at all.

South Wales.—Some time ago a resolution was passed strongly recommending members to refuse to do business on these lines, but the feelings of the members are somewhat at variance.

Scottish.—Not been before members for some time, but whenever it has the general tendency has always been to deprecate the practice.

Bristol.—Not favourably regarded locally, and would not be adopted in general practice.

Northern.—Branch always takes strong deprecatory action whenever mentioned.

Leeds.—Bringing before meeting, and will report.

Sheffield.—Opinion against, although no action has been taken. Think sharing terms only offered in the case of big pictures.

North Staffs.—Think it is a matter over which the branch should have no jurisdiction, and should be left to the individual member.

Hull.—Regard principle as a bad one.

Manchester Managers' Association.—Against sharing terms' system.

Blackpool.—Same applies as above.

Norwich.—Passed resolution in January, 1921, that no member shall book any film on sharing terms.

Bradford.—Branch opposes the method and considers the policy bad, but at the same time appreciates the fact that it is an individual question. It has not, so far, been accepted or adopted in that area.

Hampshire.—Members of this branch appear to favour sharing terms.

SCENE FROM "THE RULING PASSION."

(*Reviewed on page* 17.)

Digitized by Google

DIVIDEND THAT IS NOT WANTED.

Yorkshire Kinema Exchange Looks to the Future.

ANOTHER GOOD YEAR.

MR. G. F. LUND, moving the adoption of the report and balance sheet at the fourth annual meeting of the Yorkshire Kinema Trade Exchange, Ltd., of which he is chairman, said that in spite of serious trade depression shareholders might congratulate themselves that the company had really done very handsomely. The achievement of the year's trading had only been brought about by the strictest attention to the business and economy. They did not anticipate anything worse than they had experienced in the last year would confront them in the coming year, and they were hoping that, in spite of the depression which still existed in general trade, the new year would see an improvement, and that they would get their fair share of any prosperity which might come.

He would point out that although their trade show receipts showed a slight falling off compared with the previous year, they really showed a bigger footage, and the decrease was due to the fact that they reduced the charges from 15s. to 12s. 6d. per reel. They had also shown a fairly good gross profit on the catering department. He hoped the Exchange would receive the continued support of the renters, and that in turn the exhibitors would extend the fullest support possible to the renters. (Applause.)

Sydney Mason seconded, and in doing so said he understood that there was likely to be some opposition to the recommendation of the directors to pay a dividend. His point of view was that it was the first duty of any company, whether the capital was £100 or many millions, to look after the interests of the shareholders, and he thought they were perfectly justified in recommending the payment of a dividend of five per cent.

The report and balance sheet were unanimously adopted.

H. J. Martin formally moved the declaration of the dividend, and in doing so said that there were issued 6,947 shares in the company to 584 shareholders. About 25 of the shareholders held shares to the value of £100.

C. W. Last seconded.

H. Maggs moved an amendment that no dividend be paid. Several members, he said, took exception to the payment of a dividend this year, and he personally considered that their financial condition would not warrant them in paying a dividend. It would be far better to carry the money forward to another year. He considered that they were not getting the support they ought to have from the renters in the way of trade shows at the Exchange, and the future was not as rosy as the chairman would have them believe.

Walter Scott seconded the amendment.

J. F. Tidswell, in supporting, said he did not think the company was in a position to pay a dividend. The whole of the premises badly needed cleaning and renovating, and he favoured the spending of the money in that way. J. Mackenzie also spoke in favour of the amendment, pointing out that the club fixtures and fittings were now very dilapidated, and they had only written off two and a half per cent. for depreciation, which was not adequate.

The Chairman urged the meeting not to forget to regard their shareholders as shareholders. Many of the largest shareholders in the company only took up shares in the full expectation that they would receive a dividend. Those who did not desire to receive a dividend could always return it, but he thought it was not wise for them to ignore the point of view of those who desired a dividend on their investments.

Saul Harrison said the position was a very unusual one; the Board were throwing money at them and they didn't want it. Everybody admired the Board intensely for their good work during the year, and for the fact that they had transformed the loss of £300 last year into a fairly substantial profit this year, but really the payment of five per cent. dividend wasn't worth while in these days. It would be better to retain the money to use for the benefit of the club.

Joseph Harrison (Rothwell) opposed the amendment. Many people, he said, looked upon the Leeds Kinema Exchange as an investment, and had put their money in from that point of view. Where were investors going to be if all concerns behaved in the way that it was suggested they should behave?

Kaye Aspinall, in congratulating the Board on the big improvement in the balance sheet, supported the amendment. He pointed out that in five or six years' time the lease on the premises would run out, and he considered that they ought to husband their resources to meet the situation which would then arise.

On being put to the vote there was an overwhelming majority in favour of the amendment, which was then put as the substantive motion and carried with three dissentients.

The following gentlemen were elected to the Board: H. A. Whincup, B. Barker (Vitagraph), W. J. Smith, and James Whiteside. H. Oates and H. J. Martin were re-elected, and these, together with the five gentlemen left on the old Board, will constitute the directorate for the coming year.

Amongst a number of alterations to existing by-laws it was decided that on and after the date of the annual meeting new members of the club should pay a subscription of not less than £2 2s., and that there should also be an entrance fee of £2 2s.

W. & F. ACTIVITIES IN 1923.

W. AND F. will open their 1923 activities with the screening of "Why *Men* Go Wrong," which is scheduled to be presented to the viewers on Friday next, at the London Pavilion, at 11-15. This is a subject, French in origin, which stars the late Severin Mars and is believed to be the last picture in which he played. He will be particularly remembered for his really fine performance in "J'Accuse."

A second offering by W. and F., on January 17, at the Shaftesbury Pavilion, will be a film version of the old song, "The Old Broken Bucket," and this has as its featured players Joseph Smiley, an experienced and capable screen artiste, and Bobby Connolly, a clever child actor with a number of successes to his credit.

On the 19th inst. will be submitted a third production on the W. and F. 1923 program, and this, which has been described as Harold Lloyd's latest and greatest full feature comedy, is entitled "Doctor's Orders." Exhibitors who recollect the success achieved by "A Sailor-made Man" will await this production with pleasurable anticipation, whilst the W. and F. full program, in view of the high standard maintained by their previous releases, should evoke their keenest attention.

Digitized by Google

JESSE L. LASKY *presents*

Rodolph Valentino

IN A FRED NIBLO PRODUCTION

"Blood and Sand"

with LILA LEE *and* NITA NALDI

From the novel by VICENTE BLASCO IBANEZ

A Paramount Picture

Another wonderful combination by the Star and Author of

"The 4 HORSEMEN OF THE APOCALYPSE"

FAMOUS-LASKY FILM-SERVICE LTD. LONDON

CONTROLLED BY THE HAYMARKET SYNDICATE

Digitized by Google

ADOLPH ZUKOR
presents

Catherine Calvert

IN

"THE CAREER OF KATHERINE BUSH"

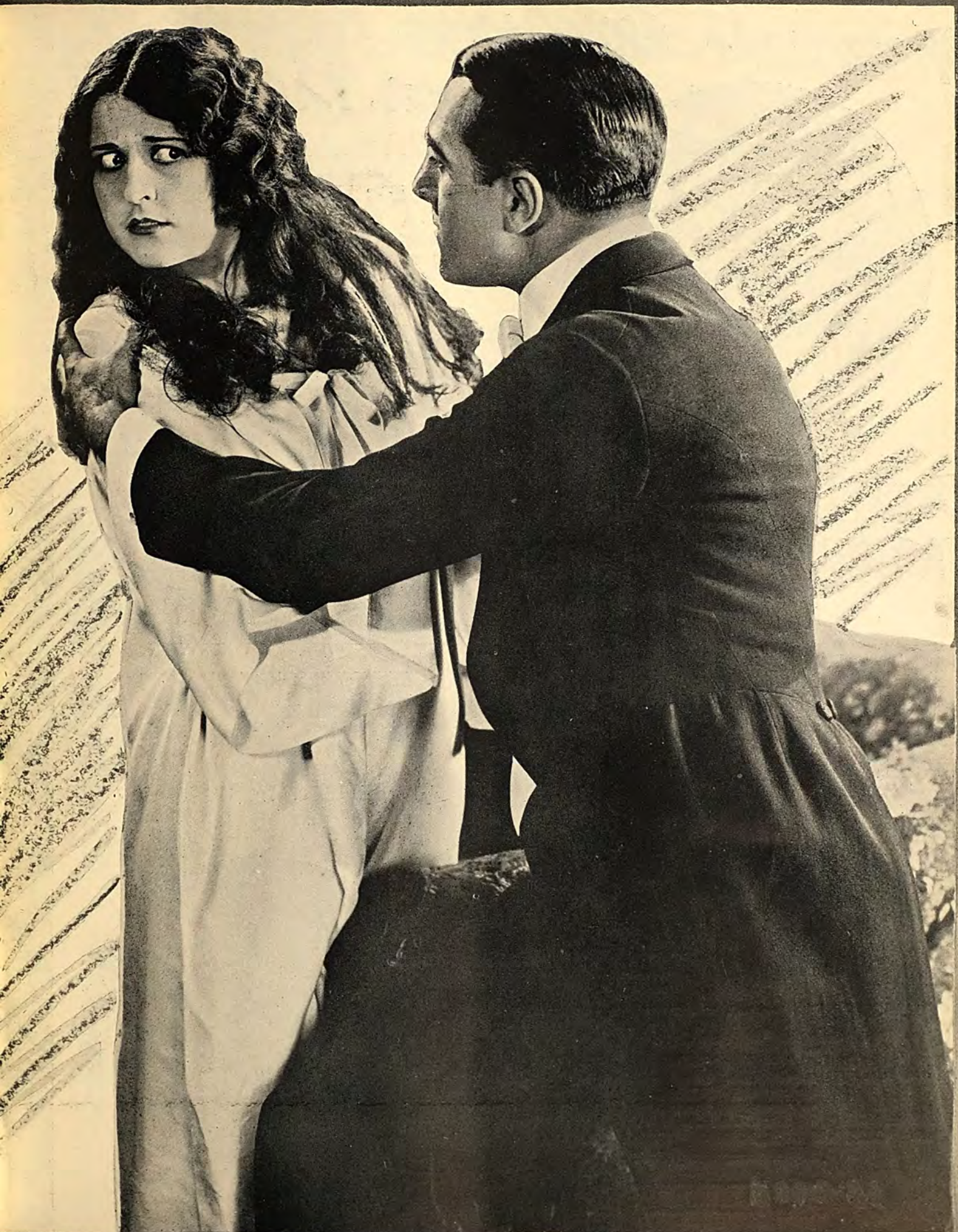
By

ELINOR GLYN

Scenario by Kathryn Stuart
Directed by Roy W Neill

Paramount Revival Series

Digitized by Google



Digitized by Google

Immediate Exclusive Release of 4 Super Productions

ADOLPH ZUKOR *presents a*

WILLIAM DE MILLE PRODUCTION "BOUGHT AND PAID FOR"

with AGNES AYRES & JACK HOLT.

FROM THE FAMOUS STAGE PLAY BY GEORGE BROADHURST

Scenario by CLARA BERANGER

A Paramount Picture

JESSE L. LASKY *presents*

Cecil B. de Mille's PRODUCTION "SATURDAY NIGHT"

By JEANIE MACPHERSON

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION *presents*

"THE GOOD PROVIDER"

With VERA GORDON *and* DORE DAVIDSON

By FANNIE HURST

Directed by FRANK BORZAGE *Scenario by* JOHN LYNCH

A COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION *PRESENTS*

MARION DAVIES *IN* "The Young Diana"

by MARIE CORELLI

Scenario LUTHER REED

Directed by ALBERT CAPELLANI *and* ROBERT G. VIGNOLA

A COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

Instantaneous Booking Success

A FINE FILM FOR OPENING OF 1923.

George Arliss, in "The Ruling Passion," gives a Splendid Screen Performance.

ALLIED ARTISTS were first in the field with the private screening of films for 1923, giving a Press view of the George Arliss production, "The Ruling Passion," in their own theatre on New Year's Day. They have started early, and they have started well. This film belongs, if not to the "super" class, at any rate to that sometimes even more pleasing category of pictures which hold the interest by the

SCENE FROM THE FILM.

sheer merit of their acting and situations. There is nothing particularly great or deep or moving in the story of "The Ruling Passion." But we are very content to go on watching it unfolded. With a less capable cast it might have been "let down" here and there, what is interesting and appealing might have looked like unnecessary padding; the whole plot, in fact, attacked in a less masterly fashion, would almost certainly have seemed more strained and artificial than it does. George Arliss's performance succeeds almost in making the screen speak. Easy, natural, full of meaning gestures and artistic turns, and suffused throughout with just the right tinge of humour, his part in this picture will, we predict, be talked about long after many more highly-coloured mimicries have been forgotten. The supporting company is well worthy of him, Doris Kenyon, in the part of feminine lead, especially offering a radiant performance.

SPOOFING A MILLIONAIRE.

The general outline of the story is as follows: James Alden, multi-millionaire and dreamer, whose genius has given to the world the "Alden" automobile engine and whose plant is one of the biggest in the world, overworks, and is forced by his physician to retire to his country estate and "relax." Mrs. Alden and their daughter, Angie, welcome the retirement. But Alden, instead of "resting," as he has been advised to do, finds that he is beginning to rust. He feels that unless he throws himself into some new activity he will simply be waiting for the undertaker. So he answers an advertisement offering a half share in a garage for 3,000 dollars. He pays the money, only to discover that another man has paid the same for a similar share, and that the vendor has cleared off to a more lucrative position. This is rather a crude piece of swindling, but it has the merit of developing a necessary phase of the plot. The two new "partners" come together and resolve to run the garage in opposition to the man who has deceived them.

PETROL PRICE-CUTTING.

The following Monday, Alden, keeping the garage enterprise a secret from wife and daughter, appears at the shop, dons overalls and becomes plain "John Grant." The rush of business, so apparent the week preceding, is missing. They have been fooled. Merrick, "Grant's" young partner, admits all his money went into the venture. Grant says he has a wife and daughter he must support. Merrick is sorry for Grant. Grant is plunged in thought, surveying Merrick's aged and battered "flivver." Suddenly he bursts out, "Let's drive over to the new road," and, arriving, are confronted by the sign, "Peterson's New Garage." Grant spies an old barn opposite Peterson's new place. A week later he has turned it into a first-class garage. Competition is brisk. The price of petrol fluctuated—down. The rivals were selling at less than cost. Merrick wanted to sell out, but Grant declared he'd stick till his "last cent" was spent.

THE "DOUBLE" DISCOVERED.

James Grant, in faultless evening attire, was in his home that evening when "Bill" Merrick appeared, telling Mr. Alden's butler he wanted to see his employer about a certain "Mr. Grant." Alden refused to see Merrick, who, when leaving, met Angie, who had bought petrol from him that afternoon. Angie asked what he wanted. Merrick explained that his partner, "John Grant," said he had helped her father when he was young and poor and now needed aid himself. Angie felt certain her father would respond, but again Alden refused.

Merrick and Angie have fallen in love at first sight. Merrick is downcast when he learns that Angie is "Jim" Alden's daughter. A few days later Angie drives to the garage for petrol and hands Merrick a letter with her cheque for Grant's aid. Grant refuses the cheque, and Merrick returns it to Angie. The course of the love between Angie and Merrick runs roughly, the unhappy case of Grant serving as an excuse for their meeting. One day Mrs. Alden, stopping for petrol, recognises Grant as her husband, but is pledged to silence. He also is discovered by his daughter. That evening Merrick goes to call on Angie. He is struck dumb for the moment when he finds that "Grant" is none other than Alden. "That's all right," says Alden, "you may go right on calling me 'Dad.'"

ARTISTIC TRIUMPH FOR ARLISS.

The seven reels of this picture might with advantage be cut down to six by judicious pruning and retitling. But we would be understood to mean by this not that "The Ruling Passion" is too long for interest, but is here and there rather overloaded with detail which has no great point.

"The Ruling Passion" stands out principally by the acting of George Arliss in the dual rôles of Alden and Grant. We would go far to see work of this finished character.

Digitized by Google

WHAT THE RENTING HOUSES ARE DOING.

The Week's Trade Activities at a Glance.

GRANGER'S publicity department are issuing a very attractive booklet with their latest success, "Weavers of Fortune." Everything that the exhibitor needs to exploit this film is incorporated. There are numerous reproductions from stills from the film, the story in brief, useful paragraphs for programs and local Press, and paragraphs concerning the chief artistes. The whole is bound in a most artistic stiff card, on the cover of which is an embossed picture of "The Three Fates," and embossed portraits of "the girl, the boy, and the horse."

"When Greek Meets Greek."

This picture, which is the first to be put out on the British National Program, was released by Butcher's Film Service, Ltd., on January 1. Produced by that emiuent British producer, Walter West, it interprets Paul Trent's popular novel—a tale of industrial warfare between a man of iron, a woman of steel, rival companies, rival brains. A picture full of clever and dramatic situations, and giving some wonderful scenes of a big ironworks somewhere in the Midlands. Two famous British artistes play the leads, Violet Hopson and Stewart Rome, with a supporting cast which includes Arthur Walcott and Lewis Gilbert. This production is the first of a long list of big British pictures to be released in the new year on the British National program, and gives a forceful example of the sterling quality of first-class British films.

New Western Two-Reelers.

Pearl Films have acquired a series of promising Western dramas, in which Leo Maloney stars as a daring Texas ranger. The star is a fine horseman and a fine athlete, and the dramas give him fine opportunity for the display of his skill. The scenes were actually taken in Texas, and are said to be very impressive. The pictures are two reels in length, and are reported to be packed with incident. The first of this series is to be released in February, and thereafter fortnightly. With them Pearl Films also offer a set of detective thrillers. 1923 opens well for Pearl —"What's Wrong With Women?" is going strong; "Black Panther's Cub" is to be released on January 15; while the two new sets of two-reelers make their public appearance in February.

Scene from one of the two-reel Western dramas which Pearl Films are handling.

"Passion" in the Provinces.

Probably one of the most talked-of pictures at the present moment is "Passion," which has just concluded a very successful run at the Scala Theatre, London. Provincial exhibitors will have an opportunity of witnessing this picture themselves, as F.B.O. are now arranging trade shows to take place in the provinces. The picture features Pola Negri, a Polish actress who took America by storm. In this picture she enacts the rôle of the famous Madame Du Barry, and the story of the picture is the true story of the woman who virtually ruled France by the ascendancy she gained over the profligate king, Louis XV. The picture will be shown at Leeds by Mr. Stone at the Majestic on January 9, at 11 a.m.

"The Barnstormer."

The old fit-up days of the travelling Thespian provided many situations which possessed their share of humour, although at the moment of experiencing them the humorous element was difficult to discover. Wardour Films will have ready for showing on January 10, at the New Gallery, at 11 a.m., "The Barnstormer," in which Charles Ray has opportunity for the development of some attractive comedy. The subject should suit Charles Ray's particular method and style, and exhibitors who have found this screen comedian attractive in the past should make a note of next Wednesday's screening.

The General's Great Capture.

The General Kinema Films have certainly achieved a smart capture in securing the United Kingdom Rights of one of France's great pictures. Entitled "The Three Masks," this film, which is a story of a Corsican vendetta, has in its settings all the beautiful scenery of Corsica and contains some of the most powerful acting ever seen on the screen. Henri Krauss, the famous French actor, who will be remembered for his remarkable work in "Les Miserables," not only directed this picture himself, but plays the leading rôle, and is a tower of strength throughout. The trade show is to be held on Friday, January 12, at the Shaftesbury Pavilion, and is one that should on no account be missed by every live exhibitor.

Fox Films' 1923 Program.

Fox Film Company anticipate making many important contributions to the film world of 1923. Ambitious plans are in operation for the creating of a very big program of "Giant Specials." Other units of the Fox organisation will concentrate their activities in an equal degree upon the production of big Fox supers, star feature pictures, and comedies. Fox Publicity Department wish us to inform exhibitors that Managing Director L. S. Levin is now on a visit to New York, and that a special announcement will be forthcoming upon his return, which, it is anticipated, will be on or about January 15.

A Modern Drama in Pathecolor.

On January 23 next a feature of exceptional merit in Pathécolor, entitled "Love," starring Louise Glaum and James Kirkwood, will be shown to the trade at the London Pavilion. This is the first occasion on which a modern drama has been presented in Pathécolor. The gorgeous ballroom and restaurant scenes showing the ladies' costumes in colour should make a magnificent spectacle. A number of inquiries for reserved seats have been received.

(*Continued on next page.*)

Digitized by Google

"THE BAD OLD DAYS."

Leeds Exhibitor's Story of Coke Stoves in Picture Houses.

HOW A NEW ERA DAWNED.

(By our Leeds Correspondent.)

WHAT an extraordinary progress the business of kinema showmanship has made in Yorkshire during the past five years! The reflection is prompted by a look in at the Majestic Picture House in City Square during the Christmas holidays, when full houses were enjoying "Brown Sugar," featuring Owen Nares, just as much as in other houses of entertainment other audiences were enjoying pantomime. Here is the kinema de luxe up-to-date, as fine a building, so it is said, as any the American trade can show. What a far cry from the old oil or naptha lamp and stove days! Here's another picture of those bad old days of ill-lighted and ill-ventilated kinemas.

From the Majestic, but a three minutes' car ride away, one called on a suburban exhibitor, who told an entertaining story of conditions at shows now under his control, even as recently as 1917, when he took over the management. The two shows are in different suburbs; one has seating accommodation for 100, and the other for 500. The large hall was opened in 1911, and in its day was one of the earliest and best shows in Leeds, particularly for the suburbs.

The present manager "took over" one Friday night towards the end of September, 1917, and that things had got rather low may be judged from the fact that at one house that night there were about two dozen people, while at the other an audience of sixteen.

Even Saturday night was little better, for the takings at the two shows at night were respectively 17s. 9d. and 4s. 8d. "That," said Mr.——, "was the end of a perfect day"—when film hire for the two shows for three days was about 50s.!

"It was evident that something had got to be done," said the exhibitor, "for I was assured by the old doorman and general attendant that that was 'a good neet'!" The old attendant, indeed, quite solemnly assured the new manager that when, after a continuous twice-nightly show, the pianist came to play "God Save the King" it was quite a common occurrence to find only half-a-dozen people in the house, and two or three of them would have to be awakened from sleep, too!

"We thought we were doing big things when," said the story-teller, "we 'spring-cleaned' the show, and then installed four coke stoves and advertised an entire change of management and program. I can see the show now, and it makes me laugh.

"Those coke stoves were the foulest and most evil-smelling contrivances I ever saw, and yet nightly people came in and clustered round them in groups on cold winter nights. One stove I particularly remember was well to the front, and to see the picture on the screen it was necessary for the people to look up cross-eyed at a very acute angle. It was quite the usual thing to see a dozen or sixteen people in such a bunch, so that perhaps you can imagine any number up to half-a-dozen looked at the picture over their own shoulders. They were very well content to do it, too, in those days!

"Well, six months of that was enough; the business was waking up! The coke stoves, the old lamps, the old machine, the old screen, at which some of the more unruly in the audience had thrown brickbats when the picture did not please, had to go, and with them the piano with the hammers tied up with indiarubber rings from gingerbeer bottles! The first new era of picture palaces had begun! Gas radiators, a new up-to-date machine, a new screen, and an orchestra were installed."

That was how the first new era came in for one picture house. As one looks at the new Majestic in Leeds, one realises that another new era has arrived, and one is given pause to think again of the march of progress. From the coke stoves in the picture house to the magnificence of the Majestic is, indeed, a far cry in five years. What will the new picture house be like ten years from now? Echo answers "What?"

Gaumont Trade Shows for January.

The Gaumont Company, Ltd., will recommence trade shows on January 17, when they will present, at the New Gallery Kinema, a Thos. H. Ince production, "Love Never Dies," which will be preceded by an exceptional two-reel interest picture, "In the Footsteps of De Rougemont."

First National Attractions.

From a brief glance at the advertisements of Associated First National Pictures, Ltd., which are contained in this issue, one feels that it will be indeed a happy new year for exhibitors. Apart from the pictures which have already been shown during the past season, First National are enhancing the reputation they have already created with a new series of special productions, each of which is said to be excellent moving picture art. It is to be remembered that the pictures handled in England by this renting house are those specially selected by the Associated First National Exhibitors' Circuit of America, a co-operative society of exhibitors who select pictures for showing in their own theatres. It stands to reason, therefore, that the films presented under the First National trade mark in this country are already proven box-office successes even prior to their release here. We strongly urge all showmen to keep an eye on the announcements of Associated First National Pictures, Ltd., in order that 1923 may not only be a happy, but also a prosperous new year for them.

"Paddy, the Next Best Thing."

We regret that in our last issue we did not mention that the photographs of "Paddy, the Next Best Thing" had been specially taken by Mr. Rene Gnissart, the well-known cameraman.

UP-TO-DATE FILM PRINTING.

WE had the pleasure of inspecting the very complete film printing plant of the Topical Film Company the other day, and were amazed at the efficiency of this organisation. Their factory in Wardour Street is now in a position to print hundreds of thousands of feet of film per week by the aid of a splendid range of automatic film printing machines and other accessories from Mr. Jeapes's patents, all of which go to make the Topical's plant one of the finest in the world. Renters and manufacturers requiring the highest-class printing on the most advantageous terms should certainly make a point of seeing the Topical Film Co., and if possible paying a visit to their works which, situate in the heart of film-land, are a marvel of repleteness.

Digitized by Google

GOLDWYN'S PROGRAM FOR 1923.

Big Pictures, Front Rank Producers, and Noted Stars.

GOLDWYN pictures and plans are so far ahead that the firm are assured that 1923 will be the greatest year of their existence. The revolution in the industry that has taken place, especially in the United Kingdom, has fully justified the measures Goldwyn took some time ago to put their production on a new basis of "Big Pictures Only."

Goldwyn, Ltd., are opening the new year with "Moriarty," the great character-study detective film, with John Barrymore as Sherlock Holmes. The picture is based upon the famous William Gillette play from the story of Sir Arthur Conan Doyle, and its first London showing is set for January 29 at the Pavilion, Marble Arch.

The second issue will be the eagerly awaited Maurice Tourneur production of "The Christian," by Hall Caine. As all the world knows, the exteriors of this picture were made in England and in the Isle of Man, and the production has been based upon a scenario outlined by the author himself, who gave valuable co-operative help to Mr. Tourneur.

"Remembrance" is the companion film to "The Old Nest," by Rupert Hughes, and exhibitors who did so well with "The Old Nest," in which Mary Alden played the part of the mother, may look forward to even greater business when they have seen Claude Gillingwater in the part of dad in "Remembrance."

"Brothers Under the Skin," from the story by Peter B. Kyne, who also wrote the sub-titles, is directed by E. Mason Hopper, and is a picture that the staff of Goldwyn, Ltd., are exceptionally enthusiastic about. It marks an epoch in the science of wife-management, and is going to get all the husbands excited about it. Three of the loveliest women on the screen are in this picture, Helene Chadwick, Claire Windsor and Mae Busch.

The fifth picture is "Yellow Men and Gold," by that great adventure story-teller, Gouverneur Morris. It is directed by Irvin V. Willat, and features Richard Dix and Helene Chadwick. It is one of the most thrilling and one of the "speediest" action films Goldwyn have shown.

After these five comes "Hungry Hearts," by Anzia Yezierska, a vivid pictue of immigrant life, directed by E. Mason Hopper, and featuring Bryant Washburn.

"The Octave of Claudius" or "A Blind Bargain"—the title has not been finally decided—in which Lon Chaney plays the wonderful double rôle of the doctor and the ape-man, whom the doctor has made out of his ghastly experiments, is founded on the story by Barry Pain.

Another English story will be "Six Days," especially written for Goldwyn by Elinor Glyn, part of which was filmed at the Ritz-Carlton Hotel, Paris.

Rupert Hughes productions include "Souls for Sale," with Richard Dix, Mae Busch and Frank Mayo. "Lost and Found," a film taken in Tahiti amid the splendour of Pacific Island life, and produced by R. A. Walsh, will feature House Peters, Antonio Moreno and Pauline Starke. "Vanity Fair" is being directed by Hugo Ballin, and Mabel Ballin is Becky Sharp; it contains some big scenes, notably the Battle of Waterloo and the Brussels ball scenes.

"Tess of the D'Urbervilles" is being directed by Marshall Neilan, and will be noteworthy for the Dorset scenes and the care with which the Wessex atmosphere has been conserved by Associate Director Frank Urson. It has a great scene at Stonehenge as climax.

Another Marshall Neilan production is "The Stranger's Banquet," with a remarkable cast, including Hobart Bosworth, Claire Windsor, Ford Sterling and Claude Gillingwater. This last-named actor has made a notable hit in the new Goldwyns, especially in "Remembrance," where he is "Dad," and as Lord Storm in "The Christian." Marshall Neilan is also the director of another production called "Red Lights."

Then a great deal of excitement is being shown about the winning scenario in the Chicago "Daily News" ten thousand dollar competition: this is "Broken Chains," which has been directed by Allen Holubar, one of the biggest of the big ones.

Stroheim, too, must be mentioned; his long-term contract with Goldwyn will bring forth much big work, beginning with "McTeague," a Zolaesque story by Frank Norris, author of "The Pit" and "The Octopus."

Finally, in the far future, is the overshadowing form of Goldwyn's "Ben Hur," on which at least a million pounds will be spent, and for which neither director nor star actor has yet been chosen.

LEAVING GAUMONTS' AFTER 12 YEAR'S SERVICE.

E. T. REDFERN.

A FEW days ago an interesting little ceremony took place, when E. T. Redfern, who has been associated with the Gaumont Co., Ltd., since 1910, was presented by his colleagues on the staff with a wallet and notes as a souvenir to mark happy friendships in business. Mr. Redfern was very popular, both at 6, Denman Street, and in trade circles generally, and the presentation was made with expressions of regret that he was leaving the firm.

He joined the Gaumont Co., Ltd., in 1910, as dispatch manager, and in 1912 was placed in charge of the open-market department. At the beginning of 1914 he was promoted to the position of assistant hiring manager, and had charge of all London bookings, both exclusive and open market, until he "joined up" in 1917. After being demobilised in 1919, he was appointed editor and secretary of "Around the Town," which position he held up to the time of his leaving 6, Denman Street.

Mr. Redfern's twelve years' experience of every branch of the trade makes his knowledge very complete, and it would be a pity if a man of his capabilities decided to leave the vicinity of Wardour Street. We are informed that there is a strong probability of his doing so, although at the moment he has not definitely accepted any of the engagements offered.

Digitized by Google

"Ideal's" great COMEDY coup

LLOYD HAMILTON

in

2-reel specials

(Educational Films Corporation of America)

The GREAT COMEDIAN gets away with a series of SUPREME LAUGHTER MAKERS

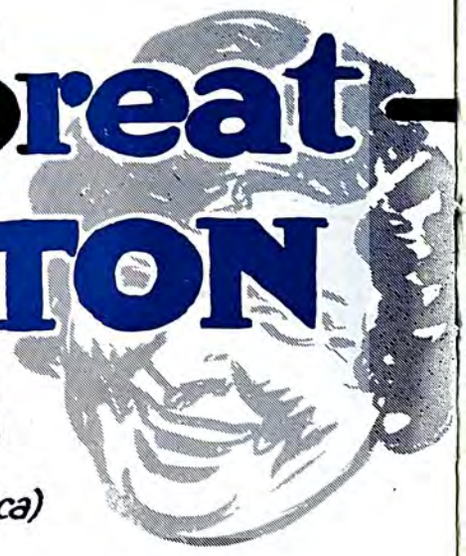
The feat of his career

(SEE OVERLEAF.)

Digitized by Google

"Ideal's" great LLOYD HAMILTON SPECIALS

(Educational Films Corporation of America)



Exhibitors want GOOD COMEDIES. "Ideal" have them—2 reel specials with

LLOYD HAMILTON

at the top of his form.

Nobody will be able to resist the great comedian's new bag of tricks.

Each of these pictures has a real smooth comedy story.

FRESH & ORIGINAL FUN.
ALIVE WITH ACTION.

"Undoubtedly such comedies are just what the exhibitor requires."—THE CINEMA

RELEASED ONE A MONTH BEGINNING MAY NEXT.

Digitized by Google

Comedy Coup
CAMEO COMEDIES

(Educational Films Corporation of America.)

These are one-reelers.

JIMMIE ADAMS

plays them.

And he makes the clean cut

CAMEO COMEDIES

go fast—mighty fast.

EVERY ONE A CLEVER STORY.
MAKING ALL AMERICA LAUGH.

"All the comedies have a really good smooth story."—THE CINEMA.

RELEASED ONE A FORTNIGHT BEGINNING MAY NEXT.

Digitized by Google

A move on in pictures

SIX POCKET DRAMAS
(2 REELS)

Besides the "better comedies" mentioned on the previous page. "Ideal" have adapted six of their most famous feature successes into two-reel form, viz:

"WUTHERING HEIGHTS" - - -	Starring Milton Rosmer
"THE LYONS MAIL" - - - -	Starring H. B. Irving
"THE BROKEN MELODY" - - -	Starring Sir J. Martin Harvey
"THE CHINESE PUZZLE" - - -	Starring Leon M. Lion and Lilian Braithwaite
"GENERAL POST" - - - -	Starring Henderson Bland, Joyce Dearsley and Lilian Braithwaite
"LADY WINDERMERE'S FAN" - -	Starring Milton Rosmer and Irene Rooke

ALL FRESHLY TITLED

A SHEER REVELATION IN GRIP, SNAP AND POWER

IDEAL FILMS, LTD.
76-78 Wardour Street, - - - W.1

Digitized by Google

STOLL PICTURE THEATRE (Kingsway) LIMITED.

✣ ✣ ✣

British Pictures More Profitable in Exhibition.

PRESIDING at the Third Ordinary General Meeting of the Stoll Picture Theatre (Kingsway), Limited, held at the Stoll Picture Theatre, London, on December 28, Sir Oswald Stoll (chairman and managing director) said:

For the majority of theatres the past year has been an extremely bad one. That fact enables us to plead for contentment with the results for the year obtained by this Company, although they fall below the results of the two preceding years. We have not been able to proceed with the erection of the Bijou Theatre at the Northern end of our premises because costs have not yet come down to the amount we propose to spend. Our limit is £50,000, but the lowest estimates have so far been £86,000, although in pre-war days the work could have been done for less than £40,000. For a similar reason we have not yet been able to make any progress with the property at Baker Street. There has been only one criticism of the accounts. It is stated that we had written off no depreciation. The answer is that the amount of £5,000 set aside for the redemption of debentures is equivalent to depreciation.

We are doing satisfactory business at the present time, and no doubt this will continue, seeing that theatres in the centre of London are not so seriously affected by bad trade as theatres elsewhere. If a general boom in trade should come we shall, nevertheless, benefit considerably by it. Schemes of emergency expenditure for the temporary benefit of trade and unemployment, which the Government are carrying out, or helping, will circulate funds and so improve the means to pay for a few hours of rest and recreation in a picture theatre. But if the Government is not to use the respite for more permanent schemes, whereby the people will be enabled to keep themselves in funds, the relief from anxiety will be short-lived.

There is in contemplation a British Film Week. The British picture theatres are to show in prescribed districts during one week next year only British pictures. In so far as such exhibitions are practicable, it is to be hoped that they will take place. British pictures are more remunerative to the exhibitor than some of the exhibitors appear to believe. Exhibitors doing badly in bad times fare even worse through disbelief in British pictures. In the business of this Company during the past year a comparison was made between the average weekly profit for the number of weeks in which British pictures were shown, and the average profit for the whole year. The average profits for the weeks in which British pictures were shown was the higher of the two by a substantial amount. It would be folly, of course, as a fixed policy to show only British pictures, even if the supply were adequate.

During the weeks for which the average I have mentioned was taken, other pictures besides British were shown. The public likes varied programs, varied both in subjects, points of view, and technique, and the wise exhibitor respects the public's wishes. Some exhibitors, however, deliberately pay for and shelve, rather than show, British pictures. Those exhibitors are not considerate towards the public to whom they appeal, and they cannot succeed much better than a Provincial theatrical manager would who insisted on his entertainments being given always in a foreign language. The exhibition of good foreign films, of course, adds to the interest of the kinema and spurs British producers in efforts to excel themselves. Who, however, now gets the good foreign films to exhibit? These films are not being permitted to reach the orthodox exhibitor except at extortionate prices. They are mostly being used in opposition to the orthodox exhibitor who is absolutely unable to pay the prices being asked for them.

The mediocre foreign films he is allowed to have at so-called reasonable prices because the exploiters of them know that these films are not sufficiently worth exhibiting to justify the monetary risk of showing them in opposition to the general exhibitor. Most of these pictures are not worthy of being shown by the general exhibitor at any price. Nevertheless, the majority of the exhibitors book the films, and, times being as bad as they are, suffer to an extent which, when times were good, they would have thought impossible.

If foreign films are to be shown in this country the good films, as well as the bad, should be at the disposal of the general exhibitor at prices which will enable him to make a profit. If foreign producers and their financial backers do not recognise this they will kill the picture industry. John D. Rockefeller grew rich beyond his dreams by always selling oil at a low enough price to enable it to make good profits for hundreds of thousands of other businesses. The vast economic power to which his riches largely gave rise is now being terribly misused. He himself, in active service, would have been far too wise to use it so, and the efforts to gain possession of those hundreds of thousands of businesses for themselves, which are being made by his successors, will pull down the whole wonderful edifice that he built.

Numerous picture theatres must pay if a considerable picture industry is to live. That is the ABC of the picture business. For foreign film jobbers to be allowed to swallow up the profits of the good pictures, and to leave the exhibitors to bear the losses of the bad pictures is picture theatre suicide. Exhibitors must be permitted to make profits when they book such films, by getting the good American and Continental films at prices at which only inferior ones are now supplied. People who have made great fortunes in the industry, people like Mary Pickford, Charlie Chaplin, and Douglas Fairbanks, owe it to the industry that made them, and which they helped to make and cannot wish to destroy, to see that exhibitors get their films at the lowest reasonable price, not the highest possible price. Their help is needed by the industry in these hard times.

The lowest profit on which exhibitors can live must be more than sufficient to compensate for the occasional losses to which every exhibitor in hard times is exposed. These stars of the screen who draw the public, have it in their power to ensure this profit by limiting the price that an exhibitor can be charged, and by insisting on the exhibition of their pictures at orthodox picture theatres only. If this were done, the jobbers in pictures, who exploit them unfairly to the detriment of the whole industry, would have to change their methods. It may seem to you that this Company as an exhibitor has very little to complain of and that, therefore, remarks about what is being done by others are superfluous. That is too narrow a view. An adequate supply of really good pictures for any particular theatre can never be maintained unless there exists a picture market composed of numerous successful theatres.

I now beg to move that the Directors' Report, Balance Sheet and Profit and Loss Account now submitted for the year ended November 3, 1922, be approved and adopted, and that the balance of £34,364 2s. 10d. at the credit of Profit and Loss Account be dealt with as follows: (1) That the sum of £5,000 be set aside for the redemption of Debenture Stock; (2) That a final Dividend be paid on the Ordinary Shares for the second half of the year at the rate of 15 per cent per annum (less income tax) absorbing £8,433, which, with the Interim Dividend, makes 12½ per cent for the year (less tax); and (3) That the balance of £20,931 2s. 10d. be carried forward to the next year, subject to Excess Profits Duty, Corporation Profits Tax, and managing director's remuneration.

Sir James McCraith seconded the resolution and paid a high tribute to the brilliant business ability of Sir Oswald Stoll.

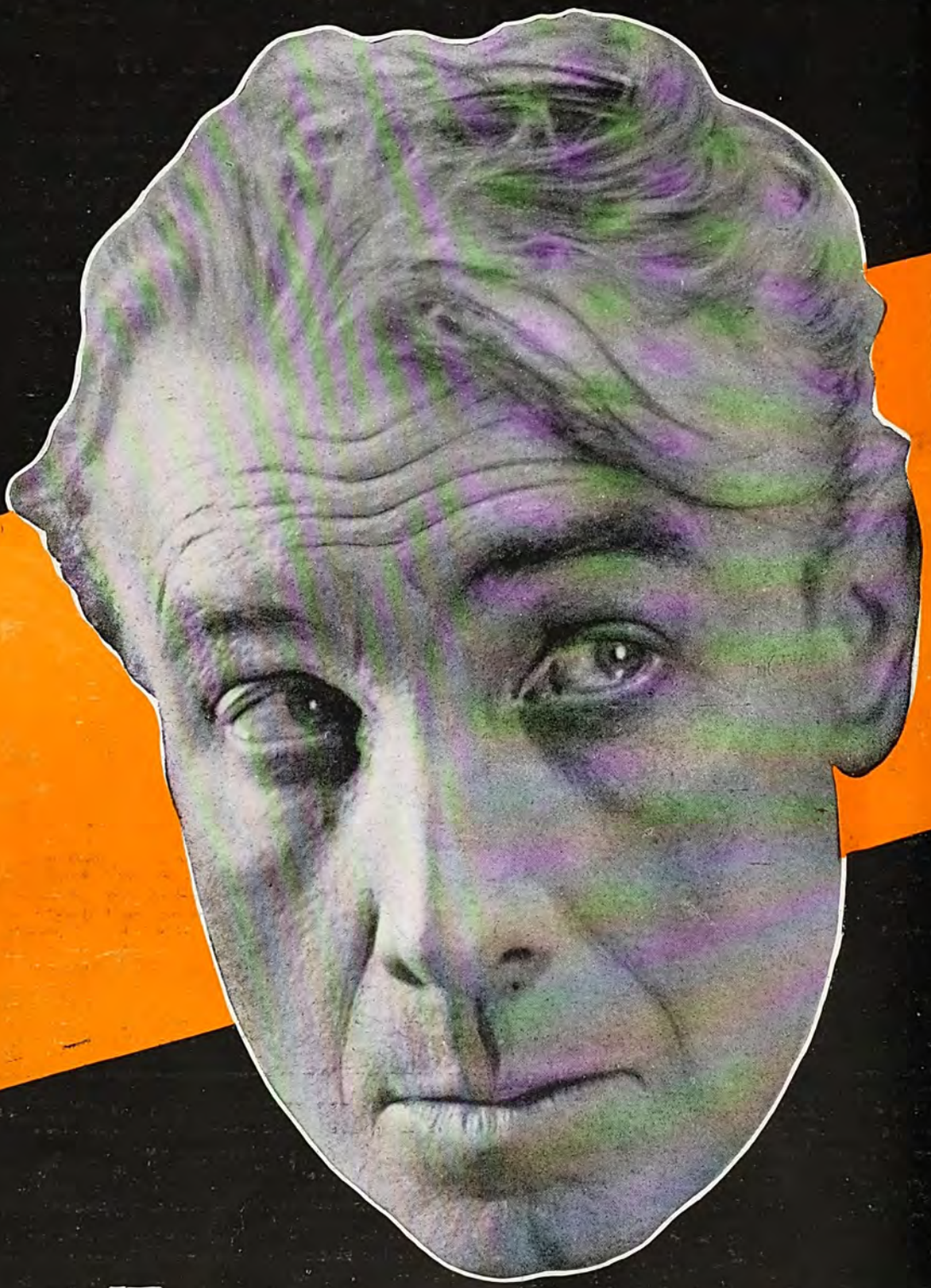
The report and accounts were adopted, and on the proposition of the Chairman, seconded by Dr. Broad, Mr. H. J. Thomas was re-elected a director of the Company, the auditors, Messrs. Allan, Charlesworth and Company being also re-elected.

Digitized by Google

THE LATE

SÉVÉRIN MARS

OF "J'ACCUSE" FAME



FOR SHEER DRAMA THE ACTING OF SEVERIN MARS STANDS AS THE SUPREME EXAMPLE OF A FINISHED AND POLISHED ART.

Digitized by Google

WHY MEN GO WRONG

NOT A PROPAGANDA PICTURE BUT A STRAIGHT AND STRONG PRODUCTION WHICH TURNS THE LIGHT OF KNOWLEDGE ON THE FREQUENT CAUSE OF A GOOD MAN'S RUIN.

TRADE SHOW
LONDON PAVILION
FRID ~ JAN·12th. at 11·15 am

TELEPHONES
REGENT
5734 & 5

TELEGRAMS
CKAPHILMS

W & F
FILM SERVICE LTD.
62, FRITH ST. LONDON, W.1.

Digitized by Google

STOLL FILM COMPANY LIMITED.

Sir Oswald Stoll on Problems of Kinema Industry

SIR OSWALD STOLL (Chairman) presided at the Fourth Ordinary General Meeting of the Stoll Film Company Limited, held at the Stoll Picture Theatre, London, on December 28, and, in moving the adoption of the report and accounts, he said:

The results are not so good as those shown in last year's accounts. They are, nevertheless, satisfactory. Generally speaking, business in the kinema industry has been bad, and no other company like ours has published better results. The state of our finances may be considered good. The assets accord with the nature of the business. We have a large cash balance. That helps us to acquire emergency films in accordance with the demands of the market. Our investments assist us in obtaining a regular supply of films in accordance with any regular demand. The other assets of moneys due and expended in advance, represent incomings and outgoings in the stream of activities of which our business consists. In the course of that business we have a margin of incomings over and above the amount necessary to keep the stream well up to the level of safety. It is a tribute to the soundness of this company's methods that the percentage of bad debts incurred is remarkably small. With one, or perhaps two exceptions, no large amounts have ever been in doubt. In these doubtful cases the uncertainty of the debt is only a reflection of the uncertainty of the policy pursued by the debtors in regard to their business. They appear to disregard their own natural good sense and to succumb by fits and starts to the methods of a few astute American speculators whose whole activities are, as it were, a huge gamble performed to a loud and continuous advertising scream. Such managements should note the effect of those American methods in America. There is to be litigation between two large companies there which will bring many interesting facts to light if it should not increase the misgivings of the American people with regard to the picture methods of those who carry on the trade in their midst. Although there are 14,000 theatres in the United States, it is stated with authority that only about one-third of those theatres are open continuously for six days in each week. It would be interesting to know if British exhibitors wish to reach the same predicament. This position is not due to excessive competition. Over 7,000 theatres have no opposition from any other theatre in close proximity to them. The cause is said to be that exhibitors are being deliberately deprived of the use of films that would enable them to keep their theatres open and that this is part of a plot to close down all theatres outside the requirements of a limited producing ring. Exhibitors in this country who are doped with stories of pictures that they do not get, into booking pictures which have nothing in common with these masterpieces, and who, consequently, pour their money into American pockets, spending little of it on British features for their programs, are inviting the same fate as that which is rapidly overtaking two-thirds of the American exhibitors. The policy which is going to be challenged in the American Law Courts is rotten to the core. No producing ring can corner the general public. Pictures are not a necessary of life. They are one of the conveniences and should be so recognised—a convenience for those who might otherwise be wandering about aimlessly, as well as an agreeable form of amusement. The general public cannot be cornered into a few theatres by a comparatively few pictures which are the outcome of a very few sources of American production established by strategy into a monopoly. Genuine merit and legitimate value must alone dictate the supply, and exhibitors who cater for British people with British ideas and tastes must not be cajoled into purely American notions of merit and value. They must not encourage attempts to corner the British public by American manœuvres. Otherwise they will wake up sooner or later to find the bulk of the picture industry destroyed. The policy of this company is to offer films which contain reasons why the British public will like them. We offer pictures that are British and others that are not British. But always for the same reason, namely, because they contain reasons why the British public will like them. There may be foreigners or people with private axes to grind amongst the spectators, who will criticise those pictures, but if an exhibitor in this country is catering only for that class, then he has a very small chance of success. The British industry has critics enough of its own. Amongst the difficulties of the industry there are signs of more and more interference by certain public authorities. There is a tendency to restrict audiences in respect of particular films. Different local authorities have different ideas, and the confusion tends to embarrass both renters and exhibitors. As these encroachments develop the difficulties may become insurmountable. It is a pity that the question of the censorship of films is not left to the uniformity of the trade censorship, with offences against that censorship left to the police. It is certain that both public and semi-public offences in the exhibition of undesirable films are more a matter for summary action by the police than by licensing authorities. Whatever action is taken, if interference is necessary, should be such as can be uniformly applied throughout the country. In that way only can the industry as a whole know where it stands. Different acts of different authorities which affect the same industry in different ways at different places cannot be too strongly protested against. I beg formally to move: That the directors' report, balance-sheet and profit and loss account for the year ended October 31, 1922, now submitted, be approved and adopted, and that the balance of £34,388 10s. 7d. at the credit of profit and loss account be disposed of as follows: (1) In increasing the reserve account to £51,000 by transferring £20,000 thereto; (2) in paying a dividend of 15 per cent. (less tax) on the Ordinary shares for the past year and the proportion payable on the founders' shares as provided in the Articles of Association of the company, together absorbing £4,435 19s. 5d. gross; and (3) in carrying forward to the current year's account the balance of £9,952 11s. 2d. Mr. Jeffrey Bernerd, our worthy managing director, will second the motion.

The report and accounts were adopted and Mr. H. J. Thomas was re-elected director. The auditors, Messrs. Allan, Charlesworth and Company, were also re-elected.

"FOUR HORSEMEN" IN LIVERPOOL.

SO extensive was the demand expected to be on the part of people anxious to see the film, "The Four Horsemen of the Apocalypse," on the occasion of its initial presentation in Liverpool, which is taking place at the Futurist, that it was deemed desirable on the part of the management to provide increased opportunities for its exhibition.

With that end in view application was made on Thursday week to the Liverpool magistrates by Mr. Herbert J. Davis, who emphasised the desirability of increased opportunities being provided for the public to witness this great production. His clients, he added, desired to ask the magistrates to consent to the extension of the hours of opening of the Futurist during the engagement of the film. They wanted permission to open the establishment at one o'clock on the Wednesdays and Saturdays of the weeks during which the film will be screened. The Bench acceeded to the application.

An invitation performance of the film was given on Friday morning week, when there was a large and distinguished company present, including the Lord Mayor and Lady Mayoress of Liverpool, and many of the leading magistrates, doctors, ministers of religion and local University men.

It is expected that the engagement of "The Four Horsemen" at the Futurist will extend over several weeks. The orchestra has been specially augmented for the occasion, and wonderfully realistic effects are introduced. Three exhibitions of the film are advertised for Mondays, Tuesdays, Thursdays and Fridays, and four for Wednesdays and Saturdays.

Digitized by Google

OLIVER TWIST 1912.

HEPWORTH'S beg to announce that their film "Oliver Twist" produced ten years ago, will ***NOT*** be available to the trade in Great Britain during the showing of the Jackie Coogan production founded on the same novel. This announcement is published in response to innumerable inquiries.

HEPWORTH PICTURE PLAYS (1922) LTD.
2 DENMAN ST., PICCADILLY CIRCUS, LONDON, W.1.
Telephone: Gerrard 2456-2452. *Telegrams: "Impafil, Piccy."*

Hepworth 1923 *Productions will be announced in this Journal on January* 20, *next.*

Digitized by Google

THE VIRG

Exclusive Exhibition Rights Controlled By—

The Rose Film Company, Ltd.

89/91, Wardour Street, London, W.1.

Digitized by Google

IN QUEEN

J. STUART BLACKTON'S
Super British Film in Natural Colours.

featuring

LADY DIANA MANNERS

Digitized by Google

GENERAL'S GR

THE THRE

(France's Gre

Featuring HE

of "Les Mise

TRADE

FRIDAY, JAN. 12, 11 a.m., SHA

On this occasion a further EDDIE

THE GENERAL KI

(Distributors of

152-8 Wardour

'Phone:—Regent 3000.

Digitized by Google

EAT CAPTURE

E MASKS

atest Picture),

NRI KRAUSS

rables'' Fame.

SHOW:

FTESBURY PAVILION, LONDON, W.

LYONS COMEDY will be screened.

NEMA FILMS, LTD.

"General" Films),

Street, W.1.

'Grams:—"Nunbeter, Westcent, London."

Digitized by Google

Exhibitors!

Read this and save money:

Leo Maloney, the "Western" favourite.

Why book two five-reel programme pictures when you can have one of these outstanding 2-reel dramas crammed with action?—

Twelve Leo Maloney Two-Reel Dramas

One every four weeks from Feb. 26, 1923.

Brilliant, snappy, up-to-date Western romances. Every minute a thrill—brimful of interest—all action, no padding

Eight Two-reel 'Tec Thrillers

One every four weeks from March 12, 1923.

Intriguing mystery stories that keep you guessing. Brainy plots—capable casts—something really new.

Pearl Films, Ltd.,
86-88 Wardour Street,
W.1. and branches.

Digitized by Google

Start 1923 with a film sensation.

"What's Wrong with the Women?"

The picture that will make your cinema famous

An Equity Picture
Produced by
David Carson Goodman

For immediate release.

Pearl Films, Ltd.,
86-88 Wardour Street, W.1

Digitized by Google

TO RENTERS & OTHERS.

FIRST CLASS

PROJECTION THEATRE

¶ Centrally situated, well fitted, heated and furnished. Mahogany panelled. The finest screening by new Projectors.

¶ Available for private viewing of Films at Moderate and Inclusive Charges.

Apply: **LOW WARREN,**
FILMS de FRANCE Ltd.,
15 Carlisle Street, W.1.
Phone: Gerrard 135 Phone: Gerrard 135.

Digitized by Google

THE TRADE IN LIVERPOOL.

(By our own Correspondent.)

The New Year and the Exchange—Rock-Bottom Prices—"Blood and Sand"—Handling "Nick Carter" Series and "Heritage."

THE agenda for the monthly meeting (convened for yesterday) of the North Western Branch of the C.E.A. contains many items, several of which have such an important bearing on the trade that an unusually large attendance should be attracted. Amongst other matters down for consideration are the much vexed question of the admission of members of the general public to trade shows, children at matinee performances, the increased cost of film hire in accordance with a resolution of the General Council, the unauthorised collections from audiences at certain picturedromes and a circular from the Birmingham Association in reference to sharing terms.

Exchange and "Movie" Carnival.

Apropos the annual meeting of the Liverpool Kinema Exchange, which has been called for next Tuesday, the 9th inst., I am informed that, although the past twelve months have been the most satisfactory so far experienced in the history of the institution, there is still room for considerable improvement as regards the patronage extended to it by members of the industry. The main difficulty with which the executive of the Exchange are faced appears to be that the original debt has never been removed. It is with that desirable object in view that the great "Movie" Carnival of Tuesday this week was organised, and it is hoped that as the outcome the Exchange will be entirely freed from any financial obligations and be enabled to start the new year with its head well above water.

Rock-bottom Prices.

During this month Wilf. Baines will be making extensive purchases on behalf of the Premier Film Services with a view to enabling exhibitors to provide attractive programs at absolutely rock-bottom film hiring prices. This has been the motto of the firm throughout its existence, and so far it has succeeded admirably. Wilf. also imparted to me another interesting item of information with regard to the Premier enterprise. In the course of a week or two they intend to establish at their premises, 146, Dale Street, a department for the sale of projectors, carbons and other kinema accessories. This department has been mainly decided upon as the result of numerous inquiries by exhibitor clients for such wares. For the time being this departure will be under the personal supervision of Wilf. Baines, the popular manager of the concern.

Big Business with "Blood and Sand."

"Blood and Sand" is the picture upon which Famous-Lasky's local staff, led by H. D. Nisbet and August Denton, are centring their main activities at the present time. This film was trade shown at the Scala on December 15, and proved a highly successful event, the effectiveness of the picture being considerably heightened by the music supplied by a specially augmented orchestra. The staff anticipate doing big business with the picture preliminary to its release, which has been fixed for a convenient date.

A Varied Output.

On behalf of Albert Lester, of Manchester, that popular duo, Jack Hodson and Jack Goddard, are handling locally the second series of the picturised versions of the popular Nick Carter stories. A trade show of the first three was given in the Scala on Wednesday, the 27th ultimo, and, commencing next September, the series will be released for public exhibition at the rate of one per week. On Thursday, at the Trocadero, the Jacks had a private screening of "The Sport of Fate," which they are exploiting hereabouts in the interests of the General Kinema Films, Ltd. Advantage was also taken of the same opportunity to introduce members of the trade present to the second of the Eddy Lyons comedies. This series consists of twelve films, the release dates of which, I understand, are likely to be arranged for the fall of the present year. With "Heritage," which is also a General production, and was trade shown recently at the Trocadero, gratifying business has already been done.

JACK GREEN OF LIVERPOOL.

Death of Famous-Lasky Representative.

IT was with feelings of profound regret that his wide circle of friends in the kinema business over a considerable area received intelligence of the death of Jack Green, who passed away very suddenly after a comparatively short illness at his residence in Glencairn Road, Anfield, Liverpool, from an affection of the heart.

Green had had an extensive experience in the kinema trade, more particularly on the renting side of it. He had taken what amounted to almost a pioneer part in the exploitation of animated pictorial fare with the well-known Harry Thurston. He was also associated, for a considerable time, with the Globe Film Renting Company in London, and afterwards with Messrs. Phillips (renters), of Liverpool. For the past four years he was with the Liverpool office of Famous-Lasky, for whom he acted with great success as one of their outside representatives in the extensive territory operated from the Mersey city.

Prior to that, he was a music-hall sketch artiste, and played in many leading variety halls in various parts of the country. He was an equestrian of no mean ability, and also interested himself in the practical part of different athletic pursuits, in which he was a foeman to be reckoned with.

Movements having for their object the amelioration of the conditions of distressed members of the industry appealed strongly to his practical sympathies, and he sustained the principal rôle in organising and bringing to a successful issue many events which not only relieved the immediate pressure in such cases, but were also the means of giving persons in such necessitous circumstances a fresh start in life. One of his most cherished ambitions was to see installed in the Liverpool Children's Infirmary a "Kinema Cot," to be primarily at the disposal of suffering kiddies of local members of the trade. Unhappily, however, death overtook him ere he had time to see this desire brought to fruition.

And now the time has come when assistance is required for his widow and three young children, and with the object of organising a fund with that end in view, a meeting has been convened of members of the business in Liverpool and district.

Mr. Green's remains were interred in Anfield Cemetery in the presence of a representative assembly of members of both the renting and exhibiting sides of the industry. The Famous-Lasky office was represented by Messrs. H. D. Nisbet, August Denton, Myer Marks, Stein, W. Fishwick and O. Glynn; and amongst others present were Captain Dale (Royal, Egremont), Messrs. "Tant" Brown (Argyle, etc., Birkenhead), Tom Griffin (Allied Artists), Jack Goddard (Hodson and Goddard), Sam Darlington (Lyric, Everton Valley), Frank Nolan (Lyceum, Garston) and W. Leslie Knight, etc. The wreaths were both numerous and beautiful.

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

1923 Opens Well with High Standard Programs—"Passion" Premiere—Gaumont's make a Move—Milloy's Next—Death of Walkden Exhibitor—Kinema Exchange Mystery.

THE New Year opened well for the kinemas in Lancashire. According to reports the "house full" board had to be prominently displayed at many places on the first day of 1923, and if business could but reach the same level throughout the year all the showmen would be satisfied.

High-Standard New Year Programs.

With "The Four Horsemen of the Apocalypse" at the Royal; "A Prince of Lovers," depicting incidents in the life of Lord Byron, at the Gaiety; "East is West," featuring Constance Talmadge, at the Winter Gardens; "The Child Thou Gavest Me" at the Oxford, and other meritorious films at the suburban houses, a high standard of program has been set for the year at Cottonopolis kinemas which, if maintained, should bring its own reward.

"Passion" Premiere.

The first trade show of the year was of "Passion," the big German production, starring Pola Negri, whose name has lately been linked with that of "Charlie" Chaplin, and, consequently, gained added attention. This was screened at the Gaiety on Tuesday morning by F.B.O., who are controlling it, and was seen by, and satisfied a very representative gathering of Lancashire viewers. It will make its public appearance at the Gaiety next week, when, no doubt, Ludwig Blattner will treat his patrons to a further example of the art of presentation.

Gaumont's Make a Move.

Gaumont's, after a long spell in Deansgate, are now housed at 41, Corporation Street, and, according to present plans, will hold their initial trade show of the year at the Gaiety at 11-15 on the 24th inst. On this occasion they will screen "Love Never Dies," a six-reeler, and "In the Footsteps of De Rougemont." The latter is a two-reeler of great interest dealing with wild Australia, and the former is an Associated production.

Renters Make Plans.

Local renters are full of plans for the present year, and generally we are promised that "goods" coming along will excel the productions of other years.

Milloy's Next.

For instance, E. Grattan Milloy is exceedingly enthusiastic regarding the Stuart Blackton production, "The Virgin Queen," which he expects will be the first picture he will show to the trade this year. He will have control of it in these parts, by the way, by virtue of his association with the Rose Film Co., and is confident that it will prove one of the year's greatest successes. Lady Diana Manners and Carlyle Blackwell, who are jointly starred in this film, are said to have added to their laurels by their respective performances in it, and they have the support of an unusually talented company of artistes.

Ideal Comedies.

The demand for comedies is still as great as ever it was, and that being so there should be a big response to the Ideal Co.'s invitation to view Lloyd Hamilton's two-reel specials, and the Cameo Comedies, starring Jimmie Adams, at the Gaiety on Tuesday next. At this event some Vivid two-reel dramas, adapted from big Ideal successes, will also be on view. Shortly there will be interesting information of other Ideal *premieres* forthcoming.

Another Carnival.

The 2s. 6d. Carnival Balls held under the auspices of the Kinema Trade Sports Association have all been financial successes, but for reasons which will no doubt be appreciated in trade circles the admission charge to the next, which is to take place at the Empress Ballroom on Friday, the 19th inst., has been advanced to 3s. 6d. As usual, there will be prizes given for the best costume representations of screen characters.

Kinema Exchange Mystery.

There is still an air of mystery surrounding the future of the Kinema Exchange, which can only disappear after the general meeting of shareholders has been held. This, I understand, will be called shortly, and in the meantime members would be wise not to place too much credence in rumours and gossip.

"Capitol's" Capital Film.

"Capitol," says Saul Harris, have in view a number of worthy successors to "Morality," but for the moment attention is being concentrated upon the exploitation of this subject, which has enjoyed such tremendous success throughout Lancashire and other territories. The number of bookings made by Lancashire halls alone for this film is big, and must be exceedingly gratifying to Mr. Harris.

An Eight-and-a-half Marker.

Next Tuesday Gilling's Kinema Enterprises are holding a trade show at the Royal at 11 a.m., when they have arranged to present "Hearts Divided" and "Pimple's Three Musketeers." "Hearts Divided" is a production to which the Impartial awarded 8½ marks, and is evidently a film worth seeing.

Clarion Prospects.

In a conversation with Miss Seligmann, manageress of the Clarion, and the only lady in control of a local renting office, I learn that she is expecting that in association with the I.B.R. her firm will have the handling of some big pictures for this territory during the present year. The first of these to be seen will be titled "Whom the Gods Would Destroy," and its cast includes Pauline Starke, Jack Mulhall, Catherine Adams, and Edward Brady. It is stated, too, that 8,000 people were employed in its making.

"Romance of History" Series.

"The Romance of History" series, recently screened under the Clarion auspices, are still in big demand, and the first of these is to be released at the Deansgate Picture House at once.

"Under Two Flags."

European have engaged the Gaiety Picture House for a trade presentation on Tuesday morning next of "Under Two Flags," a picturised version of "Ouida's" novel, starring Priscilla Dean. THE FILM RENTER reviewer says "it is the kind of picture which most audiences will applaud."

Digitized by Google

THE SURVIVAL OF THE FITTEST.

(By WM. HY. HUISH.)

THIS being a season of the year when most commercial-minded men take an interest in stock-taking and the balancing of accounts, I consider it a most appropriate time to ask the exhibitor to give a little consideration to one or two important points, which, in the opinion of many of us, should be carefully considered in connection with the present slump in trade. The first point of importance to my mind is the one of redundancy. I have during my travels in the Lancashire territory recently been taking stock of the number of places of entertainment in each area, and I must admit that in many districts there are two places of entertainment where there should only be one; therefore, however unpleasant this fact might be to some of us, I think the sooner we face it the better. The law of supply and demand must be recognised, even in the entertainment world, therefore it is the duty of every exhibitor to consider this point very carefully, and in doing so not to be influenced by the effect it may have upon him personally, but to consider the matter from the standpoint of the industry as a whole.

I am well aware that a number of exhibitors will be inclined to treat this matter with indifference, and will no doubt argue that there is room for all. I can only say to those who are inclined to that opinion that, sooner or later in many districts where redundancy is undoubtedly the cause of many places of entertainment doing bad business, this question will have to be considered. I could give more than one example of a district where the seating capacity of the places of entertainment exceeds the total population in that area, the result being that it is impossible for any particular place to be worked at a profit. The local authorities, when considering the question of the granting of a licence or the passing of plans for a new kinema, cannot be expected to be concerned as to whether the place can be made to pay or not, but there is not the least doubt that in many instances they are mainly influenced by the great improvement that will be made in the property, and the very substantial increase in the rateable value of the property. The above remarks not only apply to the smaller towns, for Liverpool and Manchester are affected in exactly the same manner, therefore no good purpose can be served by hiding our heads in the sand like the ostrich. Let us face the facts, and do our best to grapple with these points. The present moment is the time to act, and this can only be done effectively by co-operation amongst exhibitors.

This brings me to the second point which I would ask every exhibitor to consider very carefully. Are we giving sufficient attention to the class of program we offer our patrons? I hear many complaints in my travels with regard to poor attendance at the kinemas, and find the variety halls invariably playing to capacity in most of the Lancashire towns that I visit. I am, therefore, inclined to the opinion that there is room for more variety in our program, and, generally speaking, the regular kinema-goer is just as good a judge of a well-balanced program as most exhibitors. There is a tendency in some districts for exhibitors to compete with each other by seeing which can pass through his projector at each evening show the greatest number of feet of celluloid. I have seen many an excellent program absolutely ruined by bad projection, mainly caused by rushing a program. I claim to have some slight knowledge of management, and, in my opinion, the patron of any place of entertainment is more inclined to be influenced by the quality of a program than by the quantity of material that can be crowded into it. On the other hand, however good a film may be, if it is not projected in a proper manner it cannot possibly give satisfaction. I do not hold a brief for any man who will not give of his best: but, generally speaking, where the question of projection is being discussed, the man who comes in for most of the abuse is the operator.

I am not so sure, however, that that much-maligned individual is at all times to blame, for I have found on many occasions that the equipment of the projection-room is not all that could be desired. Then, again, how many exhibitors realise the importance of a good screen, and how many times does one find this very important accessory badly neglected? These may be considered very minor points in connection with the success or failure of a show, but believe me, Mr. Exhibitor, it is only by giving close attention to small details in any business that success can be achieved. When suggesting improvements in this direction I have often been met with the argument, "Oh, we can't afford to do it." This, to my mind, is false economy, and I regret to say there is a great deal of this going on at the present time, the result being that many houses are losing patronage through not being kept up to date. My advice to every exhibitor during these competitive times is, "Keep Your House in Order," do not let it have a neglected look, for it is only human nature to judge by appearances, and you cannot blame your patron for being human. We are now all looking forward to 1923, and wondering in our own minds what changes will take place during the New Year. I am convinced in my mind that the kinema will always maintain its prestige so long as it is maintained as a family entertainment, but at the same time cannot lose sight of the fact that the points I have touched upon above can only be deal with through co-operation and good management.

I would ask that every exhibitor consider it one of his first duties in the New Year not only to himself, but to the whole of the industry, to carefully consider this important question of co-operation with his fellow exhibitor. In the past there has been too much talk about opposition. Why should two men in the same line of business be opponents?. Get together and you will soon find out that you have no differences; your interests are identical. It is while you have been in opposition that those who are working against your interests have scored, so make a right good start in the New Year by co-operating. I would like to point out in conclusion that an attempt has already been made in several districts in Lancashire, by the formation of local Entertainment Proprietors' Associations, to bring about a spirit of co-operation amongst those connected with the entertainments' industry. I do not think, however, that the problems the exhibitor is faced with can be dealt with in this way. I am out for the co-operation of those connected with the exhibiting side of the kinematograph industry. Many changes must take place before long, and the law of "the survival of the fittest" can only be just when it is brought about by co-operation.

Digitized by Google

TRADE IN THE YORKSHIRE TERRITORY.

(By our Leeds Correspondent.)

Cure for Thin Second Houses—A New Year's Eve Charity—Lady Diana Manners and Leeds—Scala Theatre's Beauty Competition—Best Things from the Renters.

MANY Yorkshire exhibitors are very wisely rearranging the hours of their evening entertainments. The managers of twice-nightly shows finding their second houses very thin when the hours are 6-45 and 8-45, are fixing the times at 6-30 and 8-30, which means that shows are over by 10 o'clock. Under this arrangement second houses have been better patronised. This is found to be a much more agreeable arrangement, at any rate, for week nights. On Saturday nights the old times can be reverted to, as people have not to be up early next morning.

A New Year's Eve Charity.

Mr. Leonard Denham, of the Majestic Picture Theatre, Leeds, swept the New Year out very handsomely with a grand kinematograph instrumental and vocal concert in his theatre on behalf of a local "Boots for the Bairns Fund." Mr. Saul Harrison, of the Famous-Lasky Film Service, lent a Thomas Meighan feature film, "The Conquest of Canaan," and the Majestic Symphony Orchestra, under Mr. Fred Kitchen, with Mr. Harry Davidson at the organ, saw to the musical part of a fine program.

Holbeck Exhibitor and Poor Children.

Mr. Fred Brookes, of the Palladium Picture House, Holbeck, according to his custom, last week entertained 500 poor children of the district to a Christmas kinema entertainment, following a Christmas dinner for which he and others of a committee had worked, for four months, by making collections and organising whist drives and dances.

Lady Diana Manners and Leeds.

Mr. H. A. Whincup asks me to state that there is no truth in the statement made a fortnight ago that the Rose Film Company are to open a new office in Yorkshire. Mr. Whincup is the accredited agent of the Rose Film Company and to him should be addressed all inquiries for "The Virgin Queen," which features York and Leeds scenes, including pictures taken at Templenewsham, the estate newly acquired by the city. Mr. Whincup tells me "The Virgin Queen" is booked to the Scala for February, and there is a prospect of Lady Diana Manners being present at the first screening.

Scala Theatre's Beauty Competition.

By the way, Mr. Wm. Greenfield, the manager of the Scala Theatre, in conjunction with the local evening newspaper, the "Yorkshire Evening News," is running a film beauty competition to find the most beautiful girl in Yorkshire. Big interest is being taken in the scheme and big "houses" are attending the Scala nightly to see the pictures of the candidates on the screen.

Best Things from the Renters.

Mr. Ralph Hanbury, of Stoll Films, hopes to trade show "The Prodigal Son" (Stewart Rome) before this month is out.

The much-discussed film, "Passion," featuring Pola Negri, is down for trade screening at the Majestic next Tuesday.

"Oliver Twist" (with Jackie Coogan), from Associated First National, is booked first run Leeds at the Majestic for a fortnight, commencing on Monday.

"The Marriage Chance," screened by Wardour Films the other day, is one of first-class attractions to be screened at the Exchange this month.

Next week Mr. Ernest Tyler will be installed in new offices for Pearl Films in Lillies' Chambers, 39, Albion Street, Leeds.

"Why Men Go Wrong" is announced by Mr. Daniels, of the W. and F. Film Service, for trade show this month. The new Nick Carter series are said to be infinitely better than the first.

Pathé's latest Jackie Coogan picture, "Trouble," is in big demand from Mr. A. E. Tinker, the Leeds manager.

"Under Two Flags" (after "Ouida's" novel) is next for offering by Mr. B. Dade, of the European Motion Picture Company.

Mr. Cyril Last, of Granger's Exclusives, is getting busy with "The Lion's Mouse" (after the novel by C. N. and A. M. Williamson), featuring Wyndham Standing and Mary Odette.

A special matinee of the "Four Seasons" (Ideal) was given at the Castle Cinema, Cardiff, on Friday afternoon, December 22, by the Lady Mayoress to over 1,000 children of the unemployed. The children thoroughly enjoyed the show, and the Lady Mayoress spoke to them and hoped that they would all have a merry Christmas and a better New Year. Mr. Wallace Bristow, the popular young manager of the Castle Cinema, carried out the arrangements splendidly, and Mr. A. M. Bass, of the Ideal, lent a special Chaplin comedy for the occasion.

Last month witnessed a notable event in the filming of St. Paul's Cathedral for the "Pathé Pictorial." This is the first time that the sacred precincts of the Cathedral have been officially trodden by the cameramen. Some excellent work was done, and both Kenneth Gordon and J. Fisher were heartily congratulated on their success.

We are informed that D. P. Cooper has put in some remarkably effective camera work in filming Stoll's new masterpiece, "The Prodigal Son." Here co-operation was largely in evidence, for no British producer knows better how to appraise good work at the camera than A. E. Coleby.

We are pleased to state that Charlie Heath, cameraman and assistant editor of the "Topical Budget," has now quite recovered from the severe burns caused by the "potted sunshine."

WANTED

Representative for Yorkshire.

Apply, giving full particulars, age, past experience, and salary required, to:—

F. W. BAKER, Esq.,
BUTCHER'S FILM SERVICE, LTD.,
Camera House, Farringdon Avenue, London, E.C.4.

Digitized by Google

Up-to-date Film Printing

THE TOPICAL FILM CO., LTD.

THE

Installation just Completed is the Latest and Finest in the World.

The Topical Film Company is Now Ready to Execute Orders, either large or small. :: ::

For the Highest Class Printing on the most advantageous terms apply:

The TOPICAL FILM COMPANY, LTD.,
76 & 78 WARDOUR STREET, LONDON, W.
Telephone: Regent, 4962.

Digitized by Google

STOLLS *present*

A Race for Millions

A picture out of the ordinary

Produced by **LEONCE PERRET** in

ENGLAND, FRANCE AND AMERICA

TRADE SHOW

LONDON ALHAMBRA

JAN. 12TH at 11 a.m.

Digitized by Google

STOLLS present

A Race for Millions

A picture out of the ordinary.
Produced by **Leonce Perret** in
England, France and America.

STOLL

STOLL

Digitized by Google

Distinctive Productions Incorporated presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Harmon Weight, Director — — — — Forrest Halsey, Scenarist
Harry A. Fischbeck, Photographer — Clark Robinson, Art Director

Sixty laughs every hour with George Arliss, emperor of refined fun, prince of the light comedy photoplay. There's youth and beauty, plus love, romance, adventure—everything for the patron and the box-office.

Digitized by Google

TRADE IN THE MIDLANDS.

(By our Birmingham Correspondent.)

Xmas Day—Many Regrets—More Congratulations—A New Year Change—A Daring Experiment—Another Suburban Hall—A Workhouse Kine na—A Newcastle Call—First National's New Home—An "Ideal" Note.

THE question of what are suitable films for Christmas Day programs did not arise in Birmingham, as the C.E.A. unanimously resolved not to open their houses on that day. It appears, however, that the P.C.T. desired to open the New Street Picture House, and gave notice of their intention of applying for a licence. It came to the knowledge of President L. P. Samuel, however, and a letter to the P.C.T. headquarters resulted in the application being withdrawn.

Many Regrets.

The many friends of the President of the Birmingham C.E.A. heard, with regret, that he met with a motor accident during the Christmas holidays. Mr. Samuel was driving his car along Hagley Road, Edgbaston, when, in turning to avoid a cyclist, his car skidded, struck a tramcar broadside on, and threw him into the roadway. He was taken home in an unconscious condition, where it was found that he had sustained a broken rib and other bodily injuries. While he is making good progress so far as his injuries are concerned, for a time his doctor feared that pneumonia might follow bronchitis from which he was suffering.

A New Year Change.

The New Year marked a change of ownership of two of the smaller kinemas in the centre of Birmingham, for the High Street Picture House and the Theatre de Luxe, New Street, became the property of C.D. Cinemas, Ltd., of which Mr. Joseph Cohen, a well-known member of the local legal profession, is chairman, and Mr. Mortimer Dent (Pearl Films), is managing director. Under the new regime the first-named house has been rechristened The Oxford, and the other hall is now known as The Regent. The popular Moryd Sheridan still holds the reins of office at the Regent, while Mr. J. Wigley, who has had charge of a Wednesbury kinema, becomes manager of the Oxford. Here various improvements had been made, including the introduction of an orchestra. Continuous performances from 1 to 10-30 p.m. will be given at both halls.

A Daring Experiment.

A few of the halls in the poorer quarters of the city are trying the experiment of reducing the charges. At least one proprietor has gone back to pre-war prices. The most sensational cut, however, was that made by Moss Empires at the Summer Hill Picture Palace, as and from Monday last. Here the usual charges have ranged from 3d. to 9d. for all performances, but the experiment of matinees at a fixed charge of 3d. is being tried. The normal program of two feature films, a two-reel comedy and a topical will be adhered to, so that patrons will be able to enjoy a two-hours' picture and musical program from any seat they choose.

Another Suburban Hall.

A fortnight hence the Birmingham Justices will have before them an application for another kinema for the residents of Acocks Green. Mr. Charles Alder, contractor, has given notice that he intends to apply at the Petty Sessions on the 14th for a licence for a kinema to be erected on a piece of vacant land adjoining his residence in Yardley Road, Acocks Green.

A Workhouse Kinema.

Birmingham took the lead in adopting the kinema as an aid to recovery in mental cases by installing the necessary equipment at their public institutions. The Wolverhampton Guardians have just decided to provide the inmates of their workhouse with a small kinema, while those responsible for the voluntary entertainment of ex-service men undergoing treatment at the Cannock Chase Pensions Hospital are appealing for funds to provide the patients with similar entertainment.

A Newcastle Call.

During Christmas a large party of renters and exhibitors gathered at the White Horse Hotel, Birmingham, to wish Mr. C. W. Hutchin, of Walturdaw's, good-bye. After a decade as Midland manager for that well-known firm, he has become manager of the Pavilion, Newcastle-on-Tyne. Mr. W. G. Thompson (Gaumont's), as chairman of the K.R.S., presided, and handed to Mr. Hutchin an illuminated address signed by 50 people associated with the trade here. Mr. Charles Williams, general manager of the Futurist and Scala Theatres, made a second presentation, which took the form of a handsome diamond ring. General regret was expressed at his departure, while Mr. Hutchin had to listen to many sincere compliments from members of both sections of the trade.

First National's New Home.

Calling at the Associated First National Company's office in Queen's College on Saturday, I found Mr. Ralph Solomon and his staff in the throes of removal, The Birmingham office is now situate at 1-5, Hill Street, where Mr. Solomon has secured temporary offices until such times as he can take over important central premises his firm are looking out for. Exhibitors will now find him occupying first floor offices at 1-5, Hill Street, where after a long wait he is now open to negotiate bookings for the much-talked-of Jackie Coogan feature, "Oliver Twist."

An "Ideal" Note.

To-morrow (Sunday) evening, at the Futurist, Mr. Harold Boodson, of Ideal, will screen the first of the new series of short stuff he will offer during 1923. These include a selection of Lloyd Hamilton and Cameo Comedies and Vivid two-reel dramas. By the way, Mr. Boodson has just made an addition to his outside staff by re-engaging Mr. G. L. Moore, who was with him until early in 1922.

"A" & "U" FILMS.

Gaumont Company's 1922 Record.

THE GAUMONT COMPANY, LTD., has just published statistics showing that of 101 subjects submitted to the Board of Film Censors during 1922, 71 per cent. were given "U" certificates and 29 per cent. "A" certificates. For dramas alone the respective percentages were 63 and 37.

The number 101 represents the total number of films—with the exception of issues of "The Gaumont Graphic" and "Around the Town," presented by the Gaumont Company during the year.

Digitized by Google

GLEANINGS FROM THE WEST.

(By our Bristol Correspondent.)

The Past Year and Its Troubles—Cost of Bristol's Tax Campaign—Two Competitions—"Foolish Wives" at Bath—First National's Bristol Branch—The Early Bird—Bristol C.E.A.'s Annual Meeting.

MEMBERS of the industry in the West Country cannot look back on 1922 with much pleasure or satisfaction, for it has been a trying year in many ways. The hoped-for recovery from the slump of the previous year did not take place, and with trade depression, acute unemployment and reductions in wages, amusement in any shape or form has been something of a luxury, with the result that many picture-goers have had to cut down the number of their visits to the kinemas. Unfortunately, exhibitors were not able to meet this depression with lower prices, as they found their own expenses very little less than what they were in the boom years. Overburdened by the high prices of films booked in a period of prosperity and handicapped by the unjust Entertainments Tax, most exhibitors found their hands tied and have had to carry on as best they could, while many, especially those with small halls in small towns, have gone to the wall.

Looking Ahead.

There is more satisfaction, however, in looking ahead than in looking back, and 1923 certainly offers more promise to the kinema industry than did 1922. Not only is there more probability of getting some relief from the tax, but there is also a prospect of a general trade revival, a stabilising of prices and a freer circulation of money, all of which will help the kinemas. Moreover, the period of adversity may turn out to be for the ultimate benefit of the industry, for the wise exhibitor has learnt something, and when the good times come again he will not repeat the mistakes he made during the last period of prosperity.

Bristol Tax Campaign Cost.

The total cost of the tax campaign in connection with the recent election, including two copies of the cartoon film, was just £12 8s. 4d., an average of 2s. 6d. per kinema in the area. Considering that the local committee had to cover four counties, and that over 100 exhibitors were communicated with and 68 candidates written to and interviewed, it will be admitted that the figure is an extremely low one, and the committee deserve the thanks of members in the area for the economical and yet efficient method of working the campaign which they adopted.

Two Competitions.

Two Bristol kinemas held competitions in the week before Christmas. At the Whiteladies house H. W. Froude was showing Jackie Coogan in "My Boy," and juvenile members of the audience were asked to write a 24-word essay on the film. Sixty prizes were offered and over 500 youngsters made the attempt, some of the efforts sent in being really smart and some really funny.

At the Palace, G. H. Blackburn ran a singing competition, in which members of the audience were the judges. Out of quite a large number of entrants eight prize-winners were selected, the one at the top of the list being Miss Lillian Toms, to whom came an extra prize, for Mr. Blackburn gave her an engagement as soloist in two films, "The Bohemian Girl" and "Ten Nights in a Bar-Room," which he is showing.

"Foolish Wives" at Bath.

Shown at the Oldfield Park Picture House, Bath, "Foolish Wives" broke all records for business. Naturally, considerable interest has been excited by the controversy which has raged round the film, but the Bath verdict was that it is a fine subject, full of interest, and with nothing at all objectionable about it. To boom the picture Mr. Tuck, the manager, distributed 15,000 handbills, and put out a number of posters in the city, and had a 6 in. x 4 in. block in his advertising space in a local paper; all of which helped.

First National's Bristol Branch.

C. H. Sanders tells me that he has secured premises at 70, Park Street, Bristol, for the new branch of Associated First National, and he hopes to have them opened early in the new year, as soon as he can get the necessary alterations completed. Mr. Sanders, who will be in charge of the new branch, has been looking after the interests of the firm in this territory for some months past. Recently First National gained a new recruit in the person of Mr. Ewings, who will act as West of England traveller. Mr. Ewings, who is a native of the city, has previously worked the ground for General and Regent.

The Early Bird.

We are told "To take time by the forelock," and evidently Cecil Pope, of the Electric, Torquay, has taken the advice to heart, for last week he applied to the local magistrate for a licence to open on Good Friday next. One hardly needs to add that the application was granted: the justices must have been so surprised at such unwonted enterprise that they could hardly have given a refusal even if they had been inclined that way, which probably they were not.

Bristol C.E.A. Annual Meeting.

The annual meeting of the Bristol and West of England branch of the C.E.A. will be held on Tuesday next, the 9th inst., when the election of officers for the ensuing year will take place. The usual monthly meeting will be held at the same time, when one of the matters to be dealt with will be the report of the Committee appointed to find a new meeting place for the branch.

Thanks for the Kinemas.

In a letter of thanks to the Carnival Committee for the sum of £242, raised for the benefit of the unemployed of Plymouth, the Mayor of the town said he could not help feeling that the town was greatly indebted to the kinemas for the loyal way in which they always support any good movement in the town.

WEST END RUN FOR "WEAVERS OF FORTUNE."

ARRANGEMENTS are being made for the special presentation in the West End of London, early in the new year, of the Granger-Davidson production, "Weavers of Fortune," which has been described as "Britain's most beautiful photoplay."

A member of the Birmingham C.E.A. has raised the question of the recent regulations from the Fire Brigade, whereby kinemas were instructed to ring up the fire station every evening, to make a note of the time and the name of the man communicating. He thought that protest should be made against this new regulation, and the secretary was requested to write to the Chairman of the Fire Brigade protesting against its continuance.

Digitized by Google

THE FOUR NORTHERN COUNTIES.

New Year Prospects for Renting Offices in the North.

(By our Newcastle Correspondent.)

MR. ROBERT SMITH started as outside representative for Walker's Exclusives at the beginning of the year. Although a young man, Mr. Smith has been on the road perhaps longer than any other traveller in the film business in the territory, having seen service with Gaumont's and other firms. Mr. Geo. W. Bowman, recently with Wardour Films, also commenced duty in the New Year with Walker's Exclusives as a traveller. Mr. Wm. Walker, the head of the firm, is optimistic of a trade revival, and is preparing to take advantage of the first wave.

"Trouble."

Mr. P. Lloyd, Pathé's territorial manager, is very enthusiastic respecting "Trouble," in which Jackie Coogan is featured. It has been booked to the Queen's Hall, Newcastle, for a fortnight, and several other halls have taken it for a week. Among the forthcoming pictures is a new series of single reelers entitled "The Adventures of Bill and Bob," a selection of which will be put before the exhibitors at a trade show on January 16. The next super will be "Love," featuring Louise Glaum.

High Level Developments.

High Level Exclusives have taken over the agency in the four Northern Counties for the General Film Renting Co. and the General Kinema Films, Ltd. The first of the General Kinema films, "Heritage," was shown to the trade on January 5, together with Eddy Lyons comedies.

Imperial Prospects.

Mr. F. W. Morrison, the manager for Imperial Films, is looking hopefully forward to the New Year. With the studios well equipped with pictures almost ready to be marketed, it is hoped the firm will be right in the forefront of producing and picture renting within the next six months.

Stoll Productions.

Although "The Prodigal Son" has not yet been trade shown, Mr. R. Tappley, territorial manager for the Stoll Film Co., has had a large number of inquiries respecting the picture. "Mirage" is the next big subject to be issued from this house, and is to be trade shown on January 19. It will be followed on January 26 by "Race for Millions."

"Timothy's Quest."

Mr. C. S. MacGregor, the local manager for Wardour Films, is highly satisfied with the manner in which "Timothy's Quest" has been received, and it has gone very well since it was screened to the trade. The next big subject will be "The Marriage Chance." Mr. MacGregor also has on view at the office in Westgate Road, Newcastle, a Wardour projector, which exhibitors would do well to inspect.

Good Terms.

Mr. Bert Henderson, of Henderson's North of England Film Bureau, tells me that commencing on January 1 he will be able to offer extra good terms to exhibitors for the famous "Ship" carbons. He has been appointed distributor of these for the four Northern Counties.

TWO HUTCHINSON NOVELS FOR THE SCREEN.

WHILE Mr. Denison Clift has been rushing "This Freedom" to completion at Elstree, his friend, Harry Millarde, has been hastening "If Winter Comes" in New York, and both directors hope to be first in getting the great Hutchinson novels into the kinemas of Britain and America.

Three years ago both Clift and Millarde were working together on productions for William Fox in Los Angeles; it has fallen to their good fortune now to secure the popular novels by A. S. M. Hutchinson for direction.

"My friend, Mr. Millarde, started 'If Winter Comes' in England last summer," said Mr. Clift a few days ago. "I had some talks with him about his work when he was over, and a few months later I secured 'This Freedom,' the other Hutchinson work, and started production. Of the two novels I think 'This Freedom' the greater because of the tremendous ideas it contains. It is almost ready now, and before January is out I shall have the picture complete for presentation.

"Most women will probably disagree with the ideas in the story," continued Mr. Clift, "but all women will be interested and want to see it. Miss Fay Compton reaches her highest screen level in this picture, and Clive Brook is superb as Harry Occleve, the husband. The poignant searching into human souls, the tense drama, the tenderness, pathos, and deep human truths in 'This Freedom' will, I hope, stamp it as a really great English picture."

CHILDREN AT MATINEES.

Mr. Norman Hart Fights Against a Yorkshire Restriction.

DESPITE the fact that it was holiday-time, the C.E.A. was doing some useful spade work in Yorkshire last week. Mr. Norman Hart, the solicitor to the Association, was in Wakefield last Thursday fighting from the legal point of view the Association's case against the West Riding County Council's idea of endorsing kinematograph licences with the condition that no children of school age (i.e., under 14) be admitted to matinees.

Mr. Hart was received as a deputation by the West Riding authority, and in view of the importance of the interview it is to be regretted that of the numerous General Council representatives in Yorkshire and local officials of the C.E.A. only Mr. A. Shields, the secretary of the Bradford Branch, was able to be present to support the Association's solicitor.

However, Mr. Hart and Mr. Shields put quite a strong and convincing case before the authority, the one particularly urging that the Council's proposal was quite, from a legal point of view, ultra vires, and the other emphasising the fact that the West Riding authority was the only one in the country to put forward such an idea.

The authority gave quite a sympathetic hearing to the arguments put forward, and while no definite assurances were given, the whole question is to be reviewed and a decision announced in due course. Messrs. Hart and Shields came away feeling pretty confident of the success of their mission.

Digitized by Google

SURVEY OF SCOTTISH KINEMA TRADE.

Unemployment the Great Bugbear.

(By our Glasgow Correspondent.)

ON the whole (writes our special Scottish correspondent) most of the Scottish kinemas have survived the trials and troubles of 1922 fairly successfully. Most halls, if not making big profits, possibly in some cases making no profits at all, have turned the corner without a serious financial spill. Unfortunately the unemployment epidemic throughout the year was a rather worrying factor with kinemas, particularly those in the working-class localities, and in such cases the "House Full" notice has perhaps not been so often in requisition.

Little Room for New Halls.

From the program point of view it can very truthfully be said that the various managements have been quite enterprising and up-to-date in their weekly changes of film fare, and that even in the smaller Scottish towns patrons have had no reason to complain of any lack of star pictures. For a time some halls very unwisely tried to meet trouble half way by putting on programs principally consisting of very old stuff, but patrons were not long in showing their disapproval, with the result that this foolish policy was soon nipped in the bud. During the past year there were not so many new kinemas built, and taking such towns as Edinburgh and Glasgow as typical examples, it is doubtful if there is very much room for any more new halls. Some of the newest halls have not been faring too well since the opening day, and it is to be feared that in many cases the invested capital will lie more or less dormant for some time to come.

Romance the Favourite.

It would be a difficult problem to say what is the most popular type of film as far as the Scottish public is concerned, but it is rather interesting to note that a correspondence which has just been proceeding in a Glasgow newspaper indicates that the voting is more or less in the following order:—1, Romance; 2, Comedy; 3, Sex; 4, Interest Pictures; 5, "Crook" Drama. Of course, very largely it is a matter of suiting the tastes of the locality in which a kinema is placed, but taking the verdict of the pay box as a pretty good guide it is usually found that the biggest houses in all districts are attracted by the romance film starring leading favourites. Some Scottish managers (in the writer's opinion) do not pay sufficient attention to the balance of their programs, and some outstanding instances might easily be quoted where a program one week was composed of more or less comic films, while the next week there was nothing offered except the serious type of picture. This is a bad policy, and—again taking the verdict of the pay-box as a guide—it was clearly demonstrated during the past year that the average Scottish kinema-lover likes the mixed program with the grave and the gay properly apportioned.

C.E.A. Meetings.

During the past year the Scottish branch of the C.E.A. held its own well under the presidential guidance of Mr. Ritson Bennell (a son of the never-to-be-forgotten J. J. Bennell) but it was rather distressing to find that at some of the monthly meetings the attendance of exhibitors was rather small. The writer's own feeling is that the Scottish branch of the C.E.A. should be organised on a completely different footing, more comparable to the ordinary trade society. There should be sub-sections in all the different districts, with the members thereof holding meetings monthly; while the Scottish branch as a whole should only meet on a quarterly basis, with each branch being represented by a set number of delegates. It is really asking too much for exhibitors from the North and South of Scotland to come to Glasgow every month for a meeting which sometimes lasts little more than an hour, and many Scottish exhibitors are strongly of the opinion that these Scottish branch meetings should not always be held at Glasgow, but should have a travelling *locus*.

Promise of the Future.

What the year 1923 holds in store for Scottish kinema exhibitors largely depends upon industrial conditions. If the strangle-hold is put upon the present unemployment epidemic there is no doubt that our kinemas would benefit considerably, because, generally speaking, it cannot be said that small houses are the result either of poor programs or of any diminution in the popularity of pictures. Poor houses are usually the result of broken wages and unemployment, and it is the hope of all those associated with the Scottish film trade that the year now entered upon will be much happier in this respect than the year upon which the curtain has been rung down.

CENSOR AND "OLIVER TWIST."

Mr. Ralph J. Pugh Answers the Censor.

THE following statement has been sent by Mr. Ralph J. Pugh, managing director of Associated First National Pictures, Ltd.; to the Press Association regarding the deletions in the film, "Oliver Twist":

"Never before to my knowledge has a Dickens film been censored in England and America. To me this interference with a classic tale seems to establish a very dangerous precedent. The material effect on the film is negligible, in fact, in fairness to the Censor, I must say that the film will not suffer at all so far as its successful exploitation is concerned by First National, but a serious principle affecting the kinema industry, as a whole, is involved.

"The deletions demanded by the Censor involved the actual kicking of the old workhouse woman on the floor by the matron and the beginning of the scene where Fagin demonstrates how to pick pockets to Oliver, pretending it is a game, on the ground that the *modus operandi* of crime is revealed.

"The complaint is rife that there are too few children's films. Here is one which does not, as Mr. Bernard Shaw implies, make a hero of a pickpocket; on the contrary, it teaches the most pointed moral lesson. And what happens? The Censor comes on the scene, and with injudicious shears, robs that lesson of half its original power."

Digitized by Google

Here's the first of the Goldwyn Big 'Uns!

And Goldwyn Limited will tell the World!

Digitized by Google

TROUBLE OVER UNCENSORED FILM.

"Morality" Discussed by Newcastle Exhibitors.

(By our Newcastle Correspondent.)

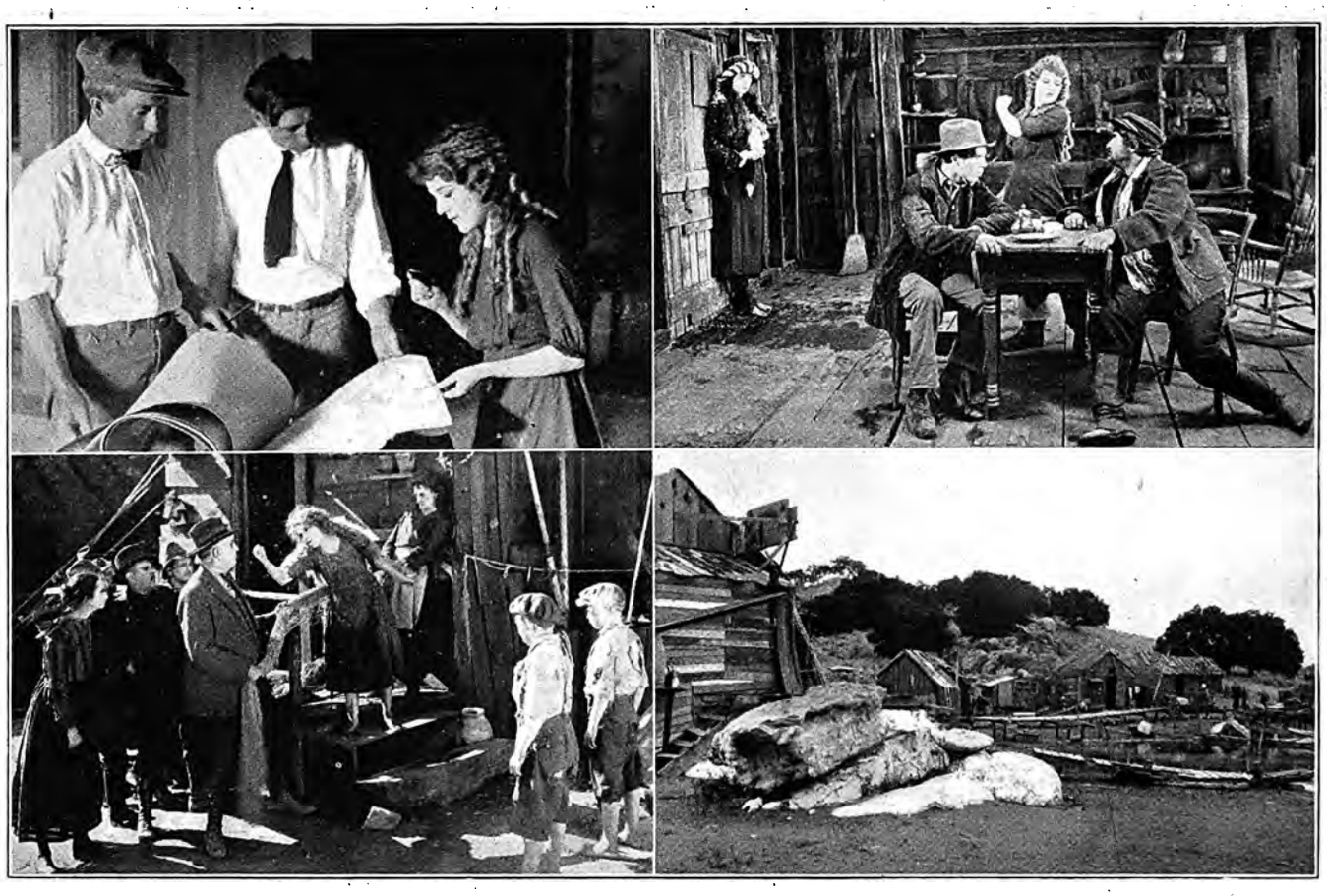
THE attention of the members of the Northern Branch of the C.E.A. has been drawn to the exhibition of the film, "Morality," at the Palace Theatre, Newcastle, which is usually a house for drama and revue. This was brought before the notice of the branch meeting held in Newcastle on December 19 by the reading of a letter from Mr. Sidney Bacon, London.

It was pointed out in the communication that the film did not hold the certificate of the British Board of Censors, and that its exhibition would doubtless give further ground for opposition to the screen generally by the cranks and faddists who were always attacking the exhibitors. He believed that about two years ago the General Secretary of the Association was ordered by the General Council to circularise all the licensing authorities in the country requesting the insertion of a clause which stated that "No film shall be exhibited without the same holds the Board's certificate." Mr. Bacon further proceeded, in the letter, to state that while the condition mentioned was accepted by 80 per cent. of the licensing authorities, he was surprised that it had not been inserted in the Newcastle licences. In view of the danger of the exhibition of uncensored films, Mr. Bacon suggested that probably the branch would see their way clear to approach the licensing authority with a view to getting that clause inserted. Probably the committee would remember the trouble they had a few years ago to get the licensing authority in Newcastle to strike out a clause whereby they could call upon the exhibitors at any time to show their films to the Justices.

Mr. J. Coverdale Bell remarked that the letter had come at the right time, as the Licensing Justices were about to issue the theatre licences for the coming year. It was in the exhibitors' interests that something should be done at once to have the matter put right. It was another case of renters putting on a film in an opposition hall against the interests of the kinemas and their own income. From a moral point of view the exhibition of such a film was objectionable, and was calculated to do a great deal of harm to the kinema business as a whole. It would be much better for everybody concerned to know that all films shown had been censored. The time, in his opinion, was ripe for appealing to the Licensing Justices to insist upon the inclusion of the suggested clause in the licences. If such representations were made at the present time, when the film referred to was being exhibited in the city, it would be to the benefit of the kinema trade, and would keep the trade, as such, clear of any criticisms that busybodies might feel inclined to level at it. He moved that such representations as he had suggested be made to the local licensing authority.

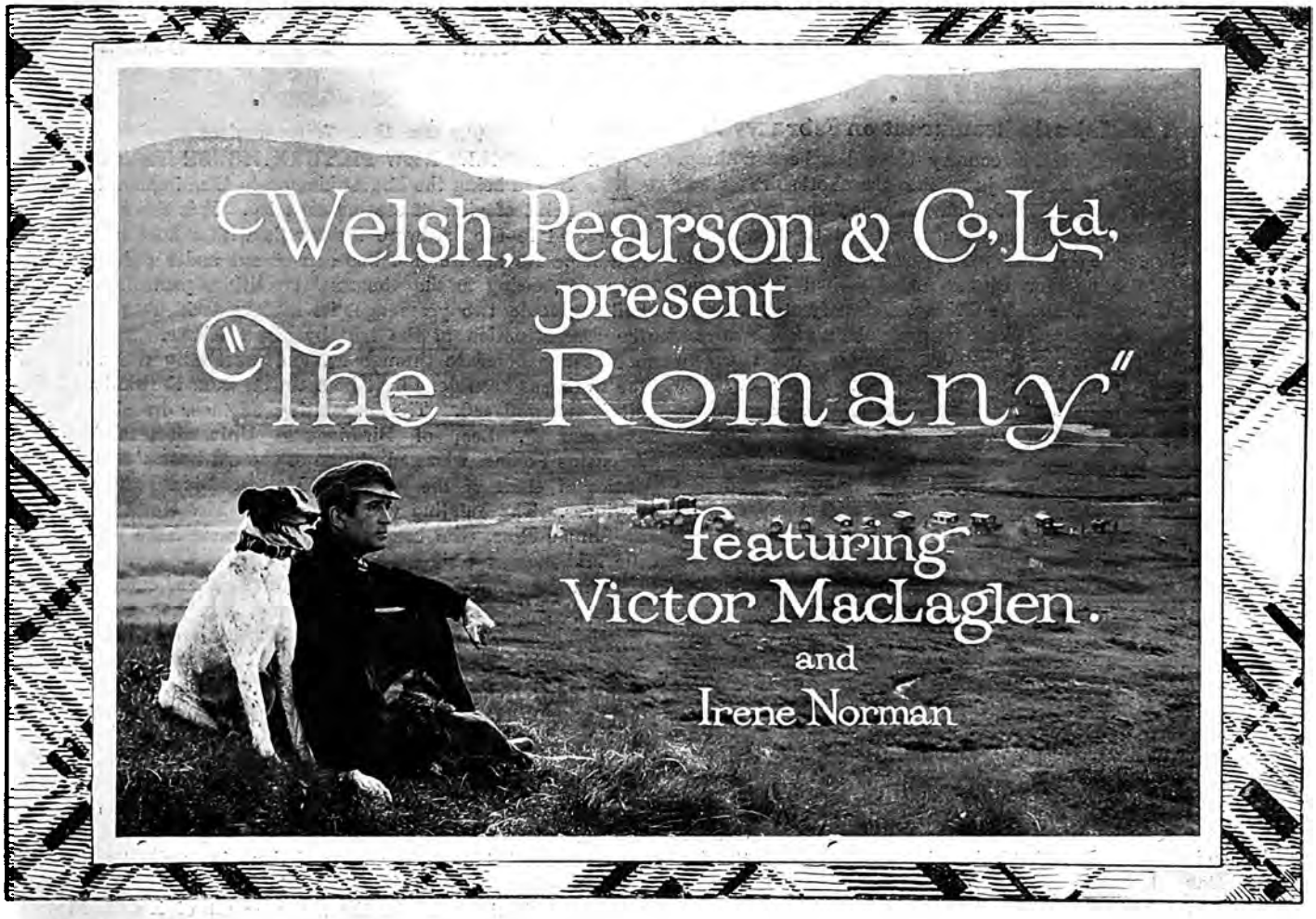
Mr. H. Chadwick seconded the resolution, which was carried unanimously, and the secretary was instructed to send it to the Newcastle licensing authority.

MARY PICKFORD AND THE NEW "TESS OF THE STORM COUNTRY."



An entirely new "Tess of the Storm Country" has been produced, with Mary Pickford as before, taking the part of Tess. Our top left-hand illustration shows the famous screen actress devoting personal attention to matters connected with the production —choosing wallpaper for the sets in the picture. Her art director, Frank D. Ormston, is seen in the centre of the picture. The bottom right-hand illustration shows the fishing village built on the shore of Chatsworth Lake, near Los Angeles, for Mary Pickford's new version of Tess. This town is made from houses and portions of houses located by an "atmosphere drive" throughout Southern California for the oldest and most dilapidated buildings and shacks that could be found. The reason for doing this was to give the village the appearance of age. The work of assembling the town was conducted under the direction of Frank D. Ormston. The remaining two pictures show scenes from the film.

Digitized by Google



Story by Eliot Stannard

PRODUCED UNDER THE SOLE DIRECTION OF
F. MARTIN THORNTON

TRADE SCREENING at the NEW GALLERY KINEMA

on

THURSDAY JAN. 11, at 11 a.m.

TO BE RELEASED——————AUGUST 1923

BOOK IT THROUGH JURY'S

Digitized by Google

ANOTHER YORKSHIRE TRADE CARNIVAL.

Big Event at Majestic Restaurant on February 9.

IN the kinemaland of this country there has been nothing, either before or since, just like the Yorkshire Trade Carnival and Ball of 1920, and so, when the same committee that organised that successful event get together again, and, supplemented by all the new renters' managers on the territory, announce another Dinner and Carnival Ball at the Majestic Restaurant, Leeds, for Friday, February 9, the trade all over the country may well sit up and take notice.

Mr. Arthur Cunningham is president and Mr. Saul Harrison is chairman of the influential committee of 25 or 30, and invitations are to be sent to Lord Lascelles and Princess Mary, and to Lord Beaverbrook, Lord Ashfield, Sir Arthur Holbrook, Sir Wm. Jury, Sir Walter de Frece, Sir Oswald Stoll, along with the three Leeds M.P.'s—Mr. Arthur Willey, Mr. James O'Grady, and Mr. Hugh Butler—who promised their support in Parliament towards the abolition of the Entertainments Tax.

The Carnival will be under the patronage of the Lord Mayor and Lady Mayoress of Leeds (Alderman Frank Fountain and Mrs. Fountain).

The kinema trade already has three cots in the Leeds Infirmary, but with all expenses guaranteed it is hoped by this effort to raise £500 for another cot in the name of the Yorkshire kinema trade in the new Princess Mary Children's Ward of the Infirmary.

The Carnival will be a magnificent affair—tickets are 30s. each, inclusive of an eight-course dinner and all novelties—and as there is already a big run on the 500 tickets to be issued, London and other visitors outside Yorkshire are urged to make early application to Mr. F. Clarke, New Century Film Service, Leeds, Ralph Hanbury, Stoll Film Co., Leeds, or any member of the committee.

At Liberty

MANAGER of large Accessory Firm at liberty.

Machinery, Accessories, Repairs and Sales organisation a speciality.

Personally known to exhibitors all over the Kingdom.

Any firm requiring real live man wire or write ——

Box B 54.

THE FILM RENTER AND MOVING PICTURE NEWS,

53a Shaftesbury Avenue,

LONDON, W. 1.

BIRMINGHAM'S LARGEST KINEMA.

(By Our Own Correspondent.)

THE LOZELLS NEW PICTURE HOUSE has the distinction of being the largest kinema in Birmingham from the point of view of seating capacity. It is the first hall to be erected in the hardware Metropolis with a holding capacity of 2,000. Its construction was carried out under unique conditions for, owing to the abnormal conditions prevailing in the building trade two years ago, its owners decided to carry out the reconstruction of the hall by direct labour. That policy has been adhered to throughout, and practically the whole of the work has been done by labour drawn from the ranks of the city's unemployed. The consulting engineer in charge was Professor F. Lea, of Birmingham University, while Mr. Augustus Collins, who had charge of the old house, fulfilled the duties of clerk of the works to Mr. H. Dixon, the resident engineer. The building was designed by Mr. Horace Bradley, of Temple Row, who has earned considerable fame throughout the Midlands as a kinema designer.

From the point of view of artistic decoration, externally and internally, the Lozells Picture House may not equal those palatial houses, the Coronet, Small Heath, or the Futurist, its two nearest rivals in size, but it affords patrons and staff alike every possible comfort. That it is the last word in kinemas from a constructional point of view is proved by the fact when in approving of the plans the Chairman of the Licensing Bench remarked that the Lozells house would prove a model for the Midlands. Those plans were rigidly adhered to, and Mr. Collins has every reason to feel proud of the house of which he has charge.

The house holds 2,000 people and there is excellent accommodation for the orchestra of twelve performers, under the direction of Mr. Paul Rimmer. In the management of Lozells Picture House, which opened its doors to the public on Boxing Day, Mr. Collins will have the assistance of Mr. Frank Cozens, of Gravelly Hill. On the previous Saturday Mr. Collins invited a large number of residents on that side of the city to special performances, at which appeals were made for the Lord Mayor's Unemployment Fund. In the evening the Lord Mayor (Alderman David Davis) attended, and the result was that £100 was raised.

MARGARET LEAHY.

Talmadge Protegee Makes Good.

REPORTS to hand from America inform us that Margaret Leahy, the beautiful winner of the "Daily Sketch" Norma Talmadge competition has proved fully worthy of the honour given her. After a magnificent reception by the New York and Los Angeles film men, Miss Margaret Leahy has been in hard training and has already proved exceedingly apt before the cameras. So excellent, in fact, has she proved and so fully has her latent ability blossomed under the careful tuition of Joseph M. Schenck that she is already engaged on the production "Within the Law," in which she plays the part of Aggie. Norma Talmadge states that she is delighted with her protégée's artistry and is fully confident that the girl will prove to be one of the leading lights of the silver sheet before many months have passed.

During the early hours of Friday morning the recently opened Trocadero Kinema in Camden Street, Liverpool, was broken into, and, as a result, three men, two of whom are well-known local characters of bad repute, have been captured by the police.

Digitized by Google

Films of the Week Reviewed

FOR THE GUIDANCE OF EXHIBITORS.

The Girl Who Ran Wild.

Gladys Walton in attractive presentation of Bret Harte story.

THE tomboy character is one that Gladys Walton has made her own on the screen, and "The Girl Who Ran Wild," which European trade showed last week, gives her excellent opportunity for her display of tomboy pranks. It is based upon a story of Bret Harte's, and its place and time are California in old gold-digging days.

Melissa Smith, a girl of the mountains, told the world she could take care of herself when her dad died and left her alone in a cabin in the hills. Ragged, barefooted, her hair knotty and uncombed, M'liss scorns girls from the cities who have mammas and wear ribbons in their hair. But that is before the new schoolmaster comes and she begins to realise how ignorant she is. He is handsome and well mannered. M'liss can hardly believe her ears when he tells her he loves her and wants her to go away with him. She begins to study her text books earnestly, to wear fine clothes supplied her by her two guardians, and awakes to all that she has been missing before in her father's hut. But just when she seems sure of him he gives indications of having a streak of yellow in him. M'liss is ready to cry with vexation and go away with another man, but something happens just in time to make her change her mind and all ends as it should—in happiness unalloyed.

The story is somewhat slight, but this deficiency is made up by the very beautiful settings of the picture and the vigorous interpretation by Gladys Walton of her unconventional rôle. Untrammelled by an excess of clothing, she speeds hither and thither like a woodland sprite, running barefooted over the forest floor regardless of pine-needles and other enemies of the sole. Unfortunately, she rather over-acts in the more intimate scenes and does not quite give the impression of the unsophisticated country girl.

"The Girl Who Ran Wild" has many attractive features and will make a useful program picture almost anywhere, the vivacity of the lead giving it a peculiar attractiveness.

Do You Remember?

Pathé's picture retrospect of 1922.

THE coming of the New Year induces in the mind both prospect and retrospect, and Pathé's have ministered to the latter habit in their well-known Gazette by reviewing the outstanding events of 1922. The issue runs to a greater length than does the ordinary Gazette, but the cost to exhibitors is no greater than is the average issue. "Do You Remember?" is the keynote, and under the proper month-heading are shown important occurrences of the period. Thus, in January is recalled the devastating fire at West Hartlepool and the death of Pope Benedict and the election of his successor; February reminds us of the wedding of Princess Mary among other events; March, of the Grand National and of Gandhi, whose imprisonment began then; April, of the tragic death of Sir Ross Smith; May, of Sir Henry Wilson's assassination and the visit of the King and Queen to Belgium; June, of Captain Cuttle's Derby and the return of the Prince; July, of the bitter battle of the Four Courts; August, of the death of Michael Collins; and September, of the war menace in Turkey. The burning of Smyrna is a striking picture in the October section, and the election crowds in November provide the concluding item. The last-named events are too recent to be history, but the early pictures are sufficiently distant to possess a real charm when seen again at this interval of time, and will be widely welcomed.

False Play.

Western story that will make a useful program picture.

A PICTURE like "False Play," which European trade showed in London this week, emphasises by contrast the advantages of civilisation. If the story told by the film is to be believed an aching tooth becomes a matter for communal anxiety in the far West, and its extraction demands the lashing of its unfortunate possessor to a fence, while fearsome pincers, operated by hefty cowpunchers, perform the dentist's task. The delivery of letters, too, would appear to be effected not by the more or less gentle knock of the postman, but by attaching a missive to a stone and throwing it through the window. Entrances to goldmines are effected by diving into a mill's waterwheels, and houses are destroyed not by air-torpedoes, as in civilised Europe, but by tumbling huge rocks down mountain sides.

Notwithstanding these ingenious and sometimes extravagant paraphernalia, the story to which these contribute is quite a good one and holds attention throughout. Laramie Lad, a hard-riding cowpuncher, decides to take a well-earned vacation, and goes to visit an old friend who is running a summer camp for city people. On the way his horse drops in his tracks and Laramie is forced to proceed on foot. He runs into a shooting fracas and learns that a girl and her aged father are in distress, being victims of a swindler's ruse to defraud them of their mining property. The cowpuncher abandons his vacation plans and sets about foiling the plans of the crooks. The father of the girl is captured by the plotters, who try to get him to tell the whereabouts of the secret entrance to the mine. He escapes after many hours of torture and, thinking the mine his only haven of safety, he retreats to the bottom of the shaft, where he lapses into unconsciousness. Meanwhile, the mine becomes flooded and Laramie, learning of the old man's plight, goes to his rescue not a moment too soon. The crooks are brought to justice; Laramie Lad puts the mine on a paying basis and winds things up in satisfactory fashion, wedding the girl, and returning to his pals the rich possessor of a wife, a car, and a baby.

Hoot Gibson plays the part of Laramie Lad with fewer stunts and less hard-riding than usual. Quite an ingenious ruse is the scaring of the crooks by Laramie Lad's appearance in armour, and the flooding of the mine provides a fine scene. As in most stories of the kind a few situations have to be treated as though there were no such things as improbabilities, but, upon the whole, "False Play" is quite a useful program picture.

The Marriage Chance.

Well-known screen actors in a baffling—not to say inexplicable—film from Wardour's.

AS no words of ours could adequately describe the plot or clarify the meaning of this picture (shown by Wardour Films) we shall attempt nothing in the way of either explanation or criticism. Reviewers were asked in a foreword on the screen not to divulge the manner in which the film ends. Even without that request we should have refrained from doing so, for the simple reason that we failed utterly to understand the why and wherefore of the production at any part of it.

For the convenience of exhibitors who may be able to discover something in the synopsis which we failed to discover in

Digitized by Google

FILM REVIEWS OF THE WEEK—*Continued.*

the film as screened, we reproduce the story of "The Marriage Chance," as printed by Wardour's:

There are three surviving members of the old Douglas family: Aunt Martha, still with hope in her heart and an eye on Timothy Lamb; Mary, engaged to Dr. Paul Graydon, who is executor of the Douglas estate and guardian of Mary and her younger sister Eleanor. Eleanor has been dismissed from boarding school because of a prank and times her homecoming when the family have retired for the night, entering through the transom over the front door. To evade investigation of her unexpected return home she consents to a hasty marriage with William Bradley, newly-elected district attorney, with whom she has been in love since her pigtail days.

While preparations are progressing, Eleanor mischievously drives Bradley's car into the Douglas drawing-room while Aunt Martha is entertaining and, amidst wildest consternation, tears out down the road. She loses control of the car and, finally, is precipitated into a shallow stream, after which she takes refuge behind some bushes to dry her clothes and is set upon by an angry young bull. Her flight takes her to a lonely house which Dr. Graydon has taken to pursue his scientific researches undisturbed.

Eleanor is frightened in her mysterious surroundings, and is terrified by the sudden appearance of Graydon. She hurries home and persuades Mary to break her engagement to him. Within a few minutes of Eleanor's wedding she asks for a glass of water, which Graydon hands her. She faints at the moment the minister is about to pronounce her the wife of Bradley. Dr. Graydon pronounces Eleanor dead and she is buried. After the funeral a kitten drinks from the same glass and falls dead. Bradley in his capacity of district attorney has the water analysed. It is found to contain poison and Bradley prepares to prosecute the doctor.

The kitten surprisingly comes to life and the awful thought comes to the bereaved family that perhaps Eleanor was not dead and has been buried alive. Bradley makes haste to exhume the body. The coffin is empty. Now almost crazed with rage and fear, he makes his way to Graydon's isolated house, where the doctor is on the point of demonstrating his scientific theories with Eleanor, in bridal array, as his subject. Bradley hammers the door down at the moment a shot is fired at Graydon by an unseen hand. Graydon is found on the floor, dead. Detectives suspect that Eleanor may have killed him, when the door swings open and Mary Douglas steps out with revolver in hand.

A film (not put forward as a slapstick farce) which shows us a motor-car being driven through a drawing-room, and a young lady dressed only in a tub being prodded along the road by a cow is not one that calls for any serious examination—except, perhaps, by the psycho-analysts of film producers. When it is seen, further, that "The Marriage Chance" contains scenes of exhumation in a graveyard, the opening of a coffin, which turns out to be empty, and the contortions of a poisoned cat, enough will have been revealed to indicate to the trade that the stream of American junk has not yet ceased flowing.

It is only fair to the sponsors of this film (though not perhaps to the actors themselves) to mention that the cast includes the names of Irene Rich, Martin Sills, and Henry B. Walthall.

FOR SALE
well appointed
FILM STUDIO
10 miles N.W. London, Elevation 500 ft.
Well equipped and including very excellent
PORTABLE LIGHTING SET
(Generating over 1000 Amps.)
CINEMA AND STILL CAMERAS
(New)
MODERN LABORATORY
(Capacity 70,000 ft. per week)
and other valuable assets, including
lease of centrally situated
FURNISHED OFFICES IN WEST END
FILM RIGHTS TO NOVELS, Etc.
Address Box No. 681, c/o,
Messrs. R. F. WHITE & SON,
(General Advertising Agents,)
33 FLEET STREET, LONDON, E.C.4.

"MIRAGE."

ON Friday morning last, January 5, at 11 o'clock, Stoll's trade showed at the Alhambra Theatre the George Clark picture adapted from E. Temple Thurston's novel, "Mirage."

This is the first George Clark production in which neither Guy Newall nor Ivy Duke appears. The picture was produced by Arthur H. Rooke, who was responsible for the production of those other two delightful George Clark film plays, "The Garden of Resurrection" and "The Lure of Crooning Water," and it is believed that it will be found worthy to rank with these two successes. The curious witchery of Temple Thurston's work is to some extent untranslatable to the screen, but this story of "December's" love for "May," and of "December's" vision of wealth and happiness which proved nothing more substantial than a mirage, reproduces all the pathos and appeal of the novel upon which it is based.

Edward O'Neil—better known as "Teddy" O'Neil—plays the part of "December," otherwise Viscount Guesclin, while Rozanne, the "May" of the story, is represented by Dorothy Holmes Gore. The Viscount's faithful man-servant, Courtot, plays quite an important part in the story by reason of his own love affair, which also comes to a wintry end, and Courtot is personated in the picture by that veteran of the screen, Douglas Munro, who fills villainous and sympathetic rôles with equal facility.

A review of the film will appear in the next issue of THE FILM RENTER.

IS A MOTHER TO BLAME?

Digitized by Google

KINEMATOGRAPH AS AN AID TO THE PORTRAIT-PAINTER.

A Successful Experiment.

Enlargement of a piece of the film used by Ernest Moore in making a portrait of Wilfrid Rhodes.

FOR the first time the kinematograph has been employed as an aid to the portrait painter. Ernest Moore, the artist, who had the collaboration of J. Stuart Blackton, the film producer, in this venture, pronounces the experiment a complete success.

The subject was Wilfrid Rhodes, the noted all-England batsman and bowler, and one of the most famous cricketers of the time. Artists for years have found it difficult to attain the sense of realism in portraying the action of sportsmen in a painting. Mr. Moore found that the cricketer in action moved so rapidly that his eye could not take in the detail of his movements. He then conceived the idea of obtaining realistic effects from a film record of the cricketer in action. He sought the help of Mr. Blackton, and Mr. Rhodes did some quick action work before Mr. Blackton's camera in the garden of the Blackton home in Chelsea. The bits of film were then minutely studied by the artist, and a number of them enlarged. These the painter kept at the side of his easel as he worked on the portrait which is destined to hang in the pavilion at Lord's where Rhodes has so often delighted cricket-lovers.

"I am completely pleased with the result of his experiment in bringing the kinematograph to the aid of portrait painting," said Mr. Moore. "Mr. Blackton, being both a painter and a film producer, with a knowledge of sport, was of much help to me. The kinematograph record of Rhodes in action visualised the methods and personality of the player; it conveyed to me a series of impressions that were valuable, and that I could not otherwise have obtained. Realism was there, the tensity, the muscular play, the sense of speed and concentration, the beautiful balance —all that I wanted and could not get until I sought the aid of the kinematograph. I predict that in the near future portrait painters will be using films as an accessory to their work, and find much value therein."

The portrait of Rhodes was ordered by a wealthy country cricketer for the Lord's pavilion.

IS A MOTHER TO BLAME?

TO HELP THE EXHIBITOR.

Maurice Elvey's Interesting Offer.

IT is not often that the producer of a film play takes any active interest in the screening of his picture, though there can be no question as to the advantage which would accrue to exhibitors if producers were willing to assist in "putting their productions over." Maurice Elvey has come to this conclusion, and although his time is very fully occupied in the making of super film plays for Stoll's, he realises the immense importance of such details as musical effects, speed of projection, and so forth, and is anxious to do his utmost to help exhibitors with Stoll picture productions which bear his name.

At the trade show of "Dick Turpin's Ride to York" he personally supervised all the musical and other effects, including the speed of projection of various incidents in the film, and it is pretty generally conceded that much of the success of the trade show was due to the perfect manner in which the whole thing was conducted.

"Dick Turpin's Ride to York" is very shortly to be released, and Mr. Elvey, for the benefit of exhibitors, wishes it to be made as widely known as possible that he is prepared, entirely free of charge, to supervise the presentation of this picture at certain first-class kinemas within convenient access of London. Naturally, his work as a producer renders it quite impossible for him to travel very far afield, but he is ready to sacrifice his own spare time in the interests of the industry.

"THE SWITCHBOARD OF IDEAS."

New Studio Devices for "Robin Hood."

MANY improvements in film production were made during the screening of Douglas Fairbanks in "Robin Hood," which continues to draw record houses at the London Pavilion. In a production of such magnitude the ordinary methods were found insufficient: thus various schemes were tried, and those adopted will undoubtedly wield considerable influence in reshaping old methods in all branches of studio work.

One very interesting device is for the purpose of adapting story construction to the screen. It is on the principle of the telephone switchboard and is named by its inventor, Allan Dwan, "The Switchboard of Ideas."

It resembles a bulletin board, in which are placed several rows of large, glass thumbtacks, to which are appended small tags. Each of these tags represents a scene in the picture and each thumbtack stands for an episode. The thumbtacks are arranged according to their place in the story, while the tags are numbered to correspond with the order of scenes. On each tag is written a brief description of the action and "business" of the scene. The advantage of this arrangement was that should it be desired to eliminate a certain scene, the tag corresponding to that scene merely had to be removed. A scene to be added meant another tag put where desired, and a whole new episode could be inserted by the addition of another thumbtack.

Much valuable time was saved in this way, and when it is understood that the expenses of the Fairbanks' production often ran as high as £2,500 per day, one can appreciate the value of "The Switchboard of Ideas" as a time-saving device alone.

Digitized by Google

WALTURDAW'S NEW BIRMINGHAM MANAGER.

J. Bertram Wilson to take Charge.

MR. J. BERTRAM WILSON, one of the directors of the Walturdaw Company, is now installed as manager for the Birmingham branch. Mr. Wilson is no stranger to Birmingham, he having on several occasions taken charge of the Birmingham office whilst the last manager was away, and, in addition, has the advantage of having home ties in the city. His appointment to manager for this branch is a very wise selection as, with his courteous and genial manner, there is not the slightest doubt that he will endear himself to exhibitor and brother renter alike. We all wish him a cordial success in his new venture.

BIRMINGHAM J.P.'s AND "FOOLISH WIVES."

"Do Not Approve," But Will Not Prohibit.

AT the December meeting of the Birmingham C.E.A. the president (Mr. L. P. Samuel) stated that on December 1 Mr. Short (chairman of the Justices' Entertainment Committee) inquired what the members thought of "Foolish Wives," as he had heard certain comments on its undesirability. He suggested that the Justices should see this film as soon as possible before the members booked it and incurred advertising expenses. The president agreed, but had heard nothing until three weeks after, when he received a letter from the Clerk to the Magistrates asking him to receive the magistrates. He met Mr. Short by appointment, and pointed out that it was unreasonable to raise this question after so much delay, many of the Birmingham members having already booked the film and incurred the publicity expenses. In fact, the Futurist was showing it as early as January 1. He, however, promised Mr. Short to arrange for the film to be shown at Messrs. Gaumont's on Wednesday, December 27, at 11 o'clock.

The members present, while not discussing the desirability or otherwise of this particular film, were of the opinion that an unreasonable time had elapsed, and a resolution was passed that the secretary write a letter of protest to the Clerk to the Justices, pointing out that it was unreasonable to allow five or six weeks to elapse before any action was taken with the possible view of condemning the picture. It was mentioned also that by arrangement with the Joint Committee it was agreed that all films which had passed the Censor could be shown by the members.

After the Justices' inspection of "Foolish Wives" the Magistrates' Clerk wrote to Mr. G. H. Tyler, secretary of the Association, stating that

"they do not approve of it, but they cannot say it is so contrary to the Justices' regulations as to make it necessary for them to prohibit its exhibition in the city."

SOME MANCHESTER MATTERS.

Mr. M. Cowan has just been appointed manager for the Manchester branch of the European Motion Picture Co. A happier choice could not be made, as Mr. Cowan, who has been in the industry close upon 15 years, is personally known to most exhibitors all over the country. He was first in the industry with the old Eclair Company, afterwards with M.P. Sales Agency, and has just left Film Booking Offices, with whom he has been for some considerable time. We wish him every success in his new venture.

Death of Walkden Kinema Manager.

It is with regret that I have to report the death of Mr. W. G. Shaw, who was for a period of seven years or more the manager of the Palace, Walkden. Although Mr. Shaw had been in ill-health for some weeks his death came rather unexpectedly. His friends in the trade will join with me, I know, in extending condolence to his relatives.

Albert Lester's New Films.

"Jessica's First Prayer" and "Little Meg's Children," which Albert Lester intends to trade show in the near future, were produced by Mr. Bert Wynne. In both subjects, which I have been privileged to see, there are some really excellent scenes; and these are two pictures which should have a popular appeal.

Another Trade Show of "Weavers of Fortune."

Granger's are to screen "Weavers of Fortune" again for the benefit of local viewers at the Deansgate Picture House on Wednesday next. It will be recollected that on the day when this was previously presented Lancashire experienced its worst weather of the past year, and as a consequence quite a lot of showmen who were anxious to have a look at this film found it inconvenient, and in some cases, owing to tram and traffic delays, impossible to attend.

Walturdaw's and Wireless.

Walturdaw's have now installed at their offices in Great Ducie Street a well-equipped and cosy "listening-in room," where showmen who are interested in wireless and contemplate installing it at their halls, may have its possibilities demonstrated to them.

Associated First National Item.

"Charlie" Bennett, of Associated First National, at present housed at 13-15, Great Ducie Street, expects to make an announcement of exceedingly great interest to his clients and the trade members generally, even if it does not come as a surprise to all. His firm are to put before local showmen during the current year a host of good productions which will maintain the standard and popularity of previous releases.

IS A MOTHER TO BLAME?

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING.

NORMAN-WRIGHT, Ltd., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, Ltd.

53a, Shaftesbury Avenue, LONDON, W.C.1.
2, John Dalton Street——————MANCHESTER.
Works——————————————LEICESTER.

INTEREST IN GERMAN FILMS.

WE have had many inquiries from renters concerning the German super films; photographs of which were given in our last issue, in particular a great many prominent renters being interested in "Monna Vanna" and "Nathan the Wise." We should therefore like to mention that the United Kingdom rights for both these productions are controlled by Apex Film Company, 5, Denmark Street, London, W.1, of which Mr. Louis Zimmerman is the very capable managing director.

The Manchester Trade football team opened 1923 badly, suffering defeat on Wednesday at Openshaw by a team organised by Mr. Burgess, who is identified with the Alhambra, Openshaw. On the whole, however, in matches played up to date the trade men have given a good account of themselves, and are expecting to have quite a fair record of successes before the season ends. On Wednesday next they play the Failsworth Co-op. XI. at Failsworth.

Vitagraph have engaged the Futurist, Manchester, for each Wednesday of the next three weeks, and it is their intention to trade show there in order given: "His Sixteenth Wife," "The Suspect," "Aladdin From Broadway," and "His Own People." Each of these productions will be found to be well worth seeing.

THE FILM RENTER &
MOVING PICTURE NEWS
IS ALWAYS FIRST
WITH THE NEWS.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: A Ridiculous Ruling 3
By the Way 4, 5
American Film Magnate 6
Leader: Sharing Terms 7
Bowdler at the Board of Censors 8
The Child and the Kinema 9
Sharing Terms 10
Dividends That Are Not Wanted 12
A Fine Film for the Opening of 1923 17
What the Renting Houses Are Doing 18
The Bad Old Days 19
Goldwyn Program for 1923 20
Trade in Liverpool 37
Round the Manchester Trade 38
The Survival of the Fittest 39
Trade in Yorkshire 40
Trade in Midlands 45
Gleanings from the West 46
Four Northern Counties 47
Survey of the Scottish Kinematograph Trade 48
Film Reviews of the Week 53, 54

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Preston ..... Cover
Ideal ..... Cover
Allied Artists 44
Butcher 2
Films de France 36
General 32, 33
Goldwyn 49
Hepworth 29
Ideal ..... 21—24
Lasky ..... 13—16
Pearl 34, 35
Rose Films 30, 31
Stoll ..... 25 and 28
Stoll 42, 43
Topical 41
Welsh-Pearson 51
W. and F. 26, 27

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs. Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
Phone Central 2262. Manchester.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

CARBONS.

FOR CONRADTY CARBONS try Cinema Supplies, 178, Shaftesbury Avenue, W.C.2.

MAGNIFICENT BARLESS

CONCERT GRAND

By JOHN BROADWOOD & SONS, OF LONDON.

SHOP SOILED ONLY.

7⅓ Octaves. Length, 7ft. 6ins.

Present Price (New) £375 Net.

Sacrifice 180 gns., or near offer.

URGENT SALE.

Box B61, FILM RENTER AND MOVING PICTURE NEWS.
2, John Dalton Street, Manchester.

Digitized by Google

PRESTON FILM SERVICE

Controlled by the Preston Film Exchange Co. Ltd. Managing Director, WILL ONDA

KINEMA HOUSE, CORPORATION STREET, PRESTON.

Telegrams: "PICTURES, PRESTON." *Telephone: 10 PRESTON.* *Code: A,B.C. 5th Edition*

Pantomimes & Xmas Stories

Subject	Length
Aladdin (Coloured)	950
Babes in the Wood (Coloured)	1270
Dick Whittington and his Cat	3034
Hop o' my Thumb (Coloured)	2000
Hop o' my Thumb (Tinted)	900
Cinderella	1000
Little Red Riding Hood	600
Robinson Crusoe	3000
Sleeping Beauty (Coloured)	900

Irish Subjects

Subject	Length
COLLEEN BAWN	3000
EILEEN OF ERIN	2000
KATHLEEN MAVOURNEEN	2000
SHAMUS O'BRIEN	2000
FOR THE WEARING O' THE GREEN	1000
RORY O' MORE	1000
ARRAH-NA-POGUE	3000
THE FISHERMAID OF BALLYDAVID	3000

Kinema House, Corporation Street, Preston.

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

"Ideal's" LLOYD HAMILTON Special

ALSO

JIMMIE ADAMS
— in the One-Reel —
CAMEO COMEDIES
SWIFT AND BRIGHT.

AND

The Pick of the
"IDEAL'S"
FEATURE SUCCESSES
IN BRILLIANT TWO REEL FORM

IDEAL FILMS Ltd., 76/78 Wardour St., W.1.

Digitized by Google

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

JANUARY 13, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

Graham Wilcox Productions, Ltd.

Present

MAE MARSH - - - in

Paddy-the-Next-Best-Thing

From the World-Famous Novel by GERTRUDE PAGE.

TRADE SHOW:

ALHAMBRA, LONDON, W.1., January 23, at 11 a.m.

GRAHAM WILCOX PRODUCTIONS, LTD.,

174 WARDOUR STREET, LONDON, W.1.

Telephone: Regent, 556-7-8.

LONDON

53a Shaftesbury Avenue, W.1.

Telephone – Regent 1468 1469

6D.

MANCHESTER

2 John Dalton Street.

Telephone – Manchester Central 5987.

Telegraphic Address.– "WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ...	1/6.
1 pint tin, with screw stopper	5/3.
1 gallon tin, with screw stopper ...	34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News
Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, JANUARY 16.
European, Own Theatre, 11 and 3. Broad Daylight.
Fox, Shaftesbury Pavilion, 11. The New Teacher.

WEDNESDAY, JANUARY 17.
W. & F., Shaftesbury Pavilion, 11. The Old Oaken Bucket.
Gaumont, New Gallery, 11. In the Footsteps of De Rougemont—Love Never Dies.
European Own Theatre, 11 and 3. Broad Daylight.
Feature, Own Theatre, 2-30. Amateur Widow.
Wardour, London Pavilion, 11. How a Man Loves.

FRIDAY, JANUARY 19.
W. & F., London Pavilion, 11-15. Doctor's Orders.
Walturdaw, Alhambra, 11. Your Best Friend.
Vitagraph, West End Cinema, 11. His Mysterious Mission or You Never Know.

MANCHESTER.

TUESDAY, JANUARY 16.
Fox, Deansgate, 11. Moonshine Valley.
Vitagraph, Futurist, 11. The Suspect.

WEDNESDAY, JANUARY 17.
Fox, Oxford Street P.H., 11. The New Teacher.
Stoll, Futurist, 11-15. A Race for Millions
Interest Films, Winter Gardens, 11. Treasureland.

FRIDAY, JANUARY 19.
Wardour, Futurist, 11. How a Man Loves

LIVERPOOL.

WEDNESDAY, JANUARY 17.
Vitagraph, Prince of Wales, 11. The Suspect.
Wardour, Palais-de-Luxe, 11-15. The Barnstormer.

THURSDAY, JANUARY 18.
Fox, Scala, 11. Moonshine Valley.

FRIDAY, JANUARY 19.
Stoll, Cranstons, 11. A Race for Millions.
Interest Films, Winter Gardens, 11. Treasureland.

BIRMINGHAM.

TUESDAY, JANUARY 16.
Wardour, Scala, 11-15. The Marriage Chance.
Interest Films, New Street Picture House, 10-30. Treasureland.

WEDNESDAY, JANUARY 17.
Vitagraph, Scala, 11. The Little Wild Cat.
W. & F., Futurist, 11. Why Men Go Wrong.

THURSDAY, JANUARY 18.
Fox, Scala, 11. Lights of New York.

FRIDAY, JANUARY 19.
F.B.O., Futurist, 11. Passion.

LEEDS.

TUESDAY, JANUARY 16.
Fox, Kinema Exchange, 10-40. Trooper O'Neil.
Stoll, Kinema Exchange, 2-15. A Race for Millions.
Vitagraph, Kinema Exchange, 11-40. A Little Wild Cat.
W. and F., Majestic, 11. Why Men Go Wrong.

FRIDAY, JANUARY 19.
Wardour, Kinema Exchange, 11-40. The Barnstormer.
Kinema Exchange, 3-15. The Great Beyond.

NOTTINGHAM.

SUNDAY, JANUARY 14.
Ideal, Picture House, 7-15. Two-Reel Dramas—Comedies.

TUESDAY, JANUARY 16.
Fox, Goldsmith Street P.H., 11. Lights of New York.

WEDNESDAY, JANUARY 17.
Fox, Goldsmith Street P.H., 11. Trooper O'Neil.

THURSDAY, JANUARY 18.
W. and F. Lounge, 11-15. Why Men Go Wrong.

BRISTOL.

SUNDAY, JANUARY 14.
Pearl, Queen's, 3. What's Wrong With the Women?
Pearl, Queen's, 3. Torchy's Ghost.

SUNDAY, JANUARY 21.
Gaumont, Queen's, 3-15. In the Footsteps of De Rougemont—Love Never Dies.

NEWCASTLE.

TUESDAY, JANUARY 16.
Pathe, Queen's Hall, 11-15. Adventures of Bill and Bob.

FRIDAY, JANUARY 19.
Vitagraph, Own Theatre, 11-15. The Little Wild Cat.
Stoll, Stoll, 11-15. Mirage.
Ideal, Pavilion, 11-15. Two Reel Comedies—Dramas.

GLASGOW.

MONDAY, JANUARY 15.
Ass. First National, New Savoy, 11. The Cave Girl.
Cosmograph, Cranstons, 11. Slaves of Passion.

TUESDAY, JANUARY 16.
F.B.O., New Savoy, 11. Shifting Sands.
Vitagraph, Cinema House, 11. When Danger Smiles—The Counter Jumper.
Bendon, La Scala, 11. Hearts Divided— Pimple's Three Musketeers.
Ideal, Cranstons, 11. Two-Reel Comedies—Dramas.

FRIDAY, JANUARY 19.
F.B.O., Own Theatre, 11 and 2-30. With Stanley in Africa
Schofield, New Savoy, 11. Nick Carter.
Pathe, La Scala, 11. Adventures of Bill and Bob.
Pathe, Own Theatre, 3. Adventures of Bill and Bob.

SHEFFIELD

TUESDAY, JANUARY 16.
Union Street Picture House, 11. The Great Beyond.

CARDIFF.

TUESDAY, JANUARY 16.
Servall's, Kinema Exchange, 12-15. Nick Carter.

FRIDAY, JANUARY 19.
Vitagraph, Kinema Exchange, 12-15. When Danger Smiles.
Vitagraph, Kinema Exchange, 12-15. The Counter Jumper.

DUBLIN.

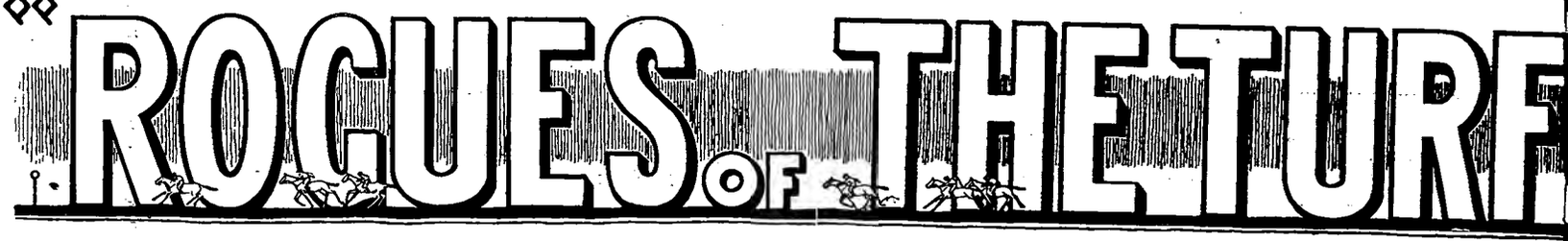
WEDNESDAY, JANUARY 17.
Fox, Sackville, 11-30. Strange Idols.

FRIDAY, JANUARY 19.
Ass. First National, Carlton, 11-30. Bond Boy.

Digitized by Google

No. 1

BUTCHER-CARLTON PRODUCTIONS



Released this Year—
on the British National Program (No. 25).

MELODRAMA—ABSOLUTELY!

They want melodrama! Here it is—you can't beat it.

A British screen rendering of the sensational play that has so successfully toured the country and been seen by countless millions.

Produced by WILFRED NOY from the famous play by JOHN F. PRESTON.

TRADE SHOWS

MANCHESTER
Tuesday
January 23,
Gaiety,
11 a.m.

LIVERPOOL
Wednesday
January 24,
Palais-de-Luxe
11 a.m.

LONDON
Thursday
January 25,
New Gallery
Kinema, 11-30
a.m.

Other Shows will be announced

BUTCHER'S FILM SERVICE Ltd.,
Camera House, Farringdon Avenue, London, E.C.4

'Phone: Holborn 5995 (5 lines). Wires: "Butchilms, Fleet, London."

MANCHESTER: 40 Deansgate.
Phone: City 1270. Wires: "Butchilms, Manchester."

LEEDS: 66 New Briggate.
'Phone. Leeds 26339. Wires: "Butchilms, Leeds."

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 479. SATURDAY. JANUARY 13, 1923. SIXPENCE.

A Stupid Boycott.

THE Devon and Cornwall Branch of the Cinematograph Exhibitors' Association are evidently composed of a very militant band of exhibitors who, during the last few days, have determined to make history for the West of England by announcing that they have not only boycotted one prominent firm of renters, but are extending the boycott to others who do not fall in with their ideas as to how films should be booked. Apparently the die-hards of Plymouth and district are going to show the rest of England that in the West they have doughty warriors who are going to give the renters the lesson of their lives. That is what one gleans in reading the report of the branch meeting on January 5th, following a protracted discussion over the booking of "Flames of Passion" to the Theatre Royal. A careful perusal of the facts makes the members of this branch look more than a little foolish, and their hot-headed action in boycotting a firm of renters who, after offering the film to every first-run exhibitor, and not getting their price, booked it to the local theatre, makes them appear remarkably stupid.

One can understand exhibitors being incensed at a film being offered to a legitimate theatre before it was offered to them, but in this case the facts appear to be quite the reverse. Fleet Photoplays, who are the agents for the Graham Wilcox Company in the West of England, appear to have offered "Flames of Passion" to the first-run exhibitors, and not having received what in the opinion of the proprietors of the picture was a satisfactory offer, negotiated with the Theatre Royal, who were anxious to play the picture and gave a price far in advance of anything that had been offered by local exhibitors. At their meeting, Mr. Hacking, the representative of Fleet Photoplays, informed the members of the Devon and Cornwall branch of this fact, but apparently, in spite of this, the die-hards rashly came to a decision to boycott this firm in future, and to extend the boycott to any renter who dared let his films to the theatre instead of to them.

We have had boycotts in the past, and it seems to be a favourite weapon for members of the C.E.A. to avail themselves of, but in no single instance has it ever been at all effective. As a matter of fact, in the past the C.E.A. have made themselves look more than a little foolish on several occasions, and we should have imagined that their members would have remembered how these blunderbuss methods have always failed. If "Flames of Passion" had not been offered to any first-run exhibitor in Plymouth, but the agent had immediately gone to the Theatre Royal, then they would have had a legitimate cause of grievance. Of that there is no argument. In this case it would appear that no exhibitor made an offer that was in the opinion of the proprietors commensurate with the value of the film. Therefore, as business men, they have gone to where they undoubtedly can get more money. Who can blame them? Is it not a commercial proposition? For members of the Devon and Cornwall branch to prate about taking the junk and then being refused an opportunity of showing the big films is the veriest nonsense. It has not happened in this case. The vexed question of films being shown in legitimate theatres is a matter that will have to come to a head sooner or later, and it is not in our opinion one that the Cinematograph Exhibitors' Association can decide. It all boils down to a matter of who can pay the price, and whilst there is undoubtedly a great deal to be said for kinema exhibitors in their anxiety that films should not go into legitimate theatres, at the same time it must be borne in mind that renters give them the first opportunity of booking their photoplays. The trouble is that they are usually so hesitant in giving a fair price, and in addition, are remarkably slow in seeing the exploitation angle of a big picture, that of a necessity, when his picture is turned down, the renter is forced to go elsewhere.

The boycott is not a weapon with which to meet this particular case. It is a stupid and ill-advised procedure that wins them no sympathy, and can only result in making them look utterly ridiculous throughout the country. If persisted in it will have the inevitable effect of renters offering their productions first to the Theatre Royal in Plymouth, which is, I should imagine, the very thing that exhibitors want to avoid. Two can play at boycotts, as has been found in the past. Another salient fact to remember is that these boycotts are never effective, because there are always some of the members who, whilst loudly prating of their intention to enforce the boycott, usually sneak round the back door to book the picture before their opposition. This has been done in the past, and will be done again. Do let us have a little more common sense infused into the business, and not a lot of nonsense about boycotting a firm who are merely out to get their money back from a picture upon which they have expended thousands of pounds. Surely, before going to such lengths the Devon and Cornwall branch of the C.E.A. might have consulted not only the proprietors of the film in question, but the General Secretary of the C.E.A., after which we imagine they would have taken a totally different course. Do let there be a little more co-operation, and instead of hasty judgment resulting in ill-advised decisions, it would be a great deal better if the renter and exhibitor got together and thrashed out the matter to a sane and sensible conclusion.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

405 M.P.s to Support Tax Revision.

THE Tax Committee of the C.E.A. met on Tuesday, when, I understand, the report was drawn up for submission to the General Council. No fewer than 405 Members of Parliament have given their written promise to support a revision of the Tax, including among their number many who were opponents during the last agitation. The good work that has been started is, I understand, to be kept up, and with everybody working hard, the prospects for a revision this year look particularly bright. It is to be hoped that the harmony that has existed so far between the members of the committee will not be broken, and that the dignity that characterised the campaign during the election will still be a feature in their further endeavours.

Old German Films Not Wanted.

AT the risk of being boring I must again stress the importance to exhibitors of not being bamboozled into booking a lot of old German pictures that are in this country. The fact that one German picture, just on four years old, has been shown to the public without exciting anything more than a general disappointment is the signal for numerous other age-worn subjects which are and will be offered to showmen in this country. There is no reason why German or any other productions should not be seen on our screens, but we must have the latest from every country. Old German pictures are not wanted here, and every exhibitor, when he is being offered these photoplays, should take rigid care to see that they are recent productions and not pictures that have been produced two and three years ago, and consequently considerably out of date.

Breaking Away.

I BELIEVE that a London kinematograph licence now includes the proviso that no films must be shown which do not bear the Board of Film Censors' Certificate. I also seem to remember that the Board has always set its face rigidly against what are known as "propaganda" films. Yet only this week I saw brazenly advertised outside a kinema in the West-Central district of the town a notorious production of this nature. If my information is correct in regard to the licence and the ban, this would appear to be a flagrant contravention of the conditions which, so far as I know, are being everywhere observed by the London trade. The L.C.C. would be better employed in looking after cases of this kind than in setting up ridiculous regulations about the admission of children.

Acquisition for Albert Clavering.

AS from Monday last, January 8, the Rivoli Cinema, Whitechapel Road, passes into the possession of Mr. Albert Clavering, managing director of F.B.O. The hall (so announces the secretary of the Rivoli Cinemas, Ltd.) has been let to Mr. Clavering on a long term lease, and I predict a new era of prosperity for this popular East End picture resort.

A Professor on the Pictures.

IT is ever a pleasure to read in the lay Press tributes to the pleasure that the kinema gives to public men. The London "Evening News" this week contains a fine interview with Professor Oscar Browning, the great scholar, who, it is a pleasure to record, apparently derives his greatest enjoyment from viewing kinematograph pictures. After the stupid attacks that one reads from time to time in the columns of the Press, it is like a breath of fresh air to see such a great educationalist as Professor Browning giving his opinion upon a source of enjoyment that is to him, as well as millions of others, a boon and a blessing.

Big Premieres in the Offing.

DURING the next few weeks we are likely to see some very big productions, and many well-known renters are striving with might and main to obtain a premiere for their pictures in the West End of London. In the immediate future there will be shown to the trade such pictures as "Paddy, the Next Best Thing," "The Virgin Queen," "The Prisoner of Zenda," "Doctor Mabuse," "Moriarty," and "The Prodigal Son," all of which can be counted as really big attractions. It will pay exhibitors to keep their eye on these productions.

New Use for Adults.

"THE L.C.C. now prohibit children seeing suggestive films unless accompanied by an adult. This, we suppose (says the "Sporting Times"), is so that the latter may be able to explain the suggestive parts to them." I have thought long and deeply about the new Council regulation, and I fail to see that there can be any other possible reason for it but the one assigned by our lively pink friend.

Famous Players' Rise to Fame.

THE romance of Famous Players, which we print on another page in this issue, is really one of the most fascinating things in the history of this industry. Mr. Adolph Zukor, their President, who celebrates his fiftieth birthday this week, has probably crowded more in the last 35 years of his life than one could conceive would happen to any ordinary individual. When one considers his very humble beginnings, when he arrived in America at the age of 15, and the position he occupies to-day, as President of the largest film corporation in the world, it is indeed a tribute to the magnificent enterprise and courage of this very go-ahead gentleman. Exhibitors would do well to study the rise to fame of Famous Players, and to remember the man who, above all, has helped to put them in the proud position they occupy to-day.

Pearl White "Ties Up" with a Convent.

THE latest! Pearl White, the widely recognised kinema star, is said to be contemplating retreat into a convent. Its name and whereabouts cannot be divulged, says her Paris representative, because of the strict rules of the religious order in question. But it is somewhere "high up in the mountains, near the Italian border." Curiously enough, the announcement of Miss White's retirement comes coupled with the news of the discovery of her former husband, who disappeared some time ago, and is now reported to be working as foreman of a lumber camp in Canada. If Miss White's mother-in-law could only manage to have her house burgled by the Ku Klux Klan, and a second cousin to be abducted by Mormons, her publicity agent would be in clover. No

Digitized by Google

doubt, if Pearl's retreat is not successful in its object, these, or similar stunts will be produced in due order. It is possible, however, that many people who have seen her in some of her more recent melodramatics may have remarked, *à la* Hamlet to Ophelia, "Get thee to a nunnery. Go, farewell!"

A New Hepworth Company.

AN interesting development has taken place on the distributing side of Hepworths, and one which should prove of great value to the exhibitor, as well as to the company concerned. The success of the producing company and its promise of bigger and better things in 1923 has rendered it advisable to make alterations in the organisation responsible for distribution. Accordingly, the Imperial Film Company has gone out of existence, and a new company, entitled the Hepworth Film Service, Ltd., is in course of registration, and will become its successor. Mr. Paul Kimberley, who held the post of Chairman and Managing Director of the Imperial Film Company, holds similar offices in the new company, and the similarity of name to the producing company will make for more ready identification of the producing and distributing organisations with each other.

Picture House Advertising.

IT is a pity, as we suggested a week or two ago, that some kinema proprietors do not pay more attention to the billing matter pasted up to advertise their weekly attractions. There is no excuse, so far as I can see, for the constant misspelling of the titles of films and names of stars which affront the eyes outside so many suburban halls. We have given several instances of this incompetent wording of advertisement placards. Here are two more. A picture theatre in North London was last week showing a film by Elinor Glyn. On the bills the lady was Elinor all right in one place, but "Eleanor" in another. A neighbouring Kinema goes in for a bit of Coué, but even this is strangely incomplete. "Every Day and in every way," it announces, the Blank Picture Theatre, near so and so. Well, what about it?

The Case of "Fatty."

"HAYS lifts ban on Arbuckle, Jan. 1; three Arbuckle comedies ready for release." The New Year activities in American movie-land begin with the foregoing announcement, but it does not seem to have cleared the air completely in regard to playing "Fatty" on the screen. The American exhibitor doesn't quite know "where 'e are" in the matter, as the public over there, apparently, has, as yet, shown no overwhelming keenness to back up the edict of the motion-picture monitor, Will H. Hays. I hear that Arbuckle is under contract with Joe Schenck, who states that he will be glad to give him another chance. What action does our own C.E.A. propose to take if, and when, the new "Fatty" films are released over here?

Granger's Surprises.

MR. A. E. GRANGER is nothing if not go-ahead, and his plans for the release of international films which will be seen on another page, are a further example of the hard-headedness of this astute showman. The programme which he outlines for this year of international pictures is indeed an ambitious one, and contains, in addition to several other very fine films, one which I predict will be one of the greatest money makers of this year. "Doctor Mabuse," the picture in question, is a film that is so sensational that it leaves one literally limp at the end, and I should be very greatly surprised if exhibitors do not endorse my opinion when it is shown, which I anticipate will be in the course of the next few weeks.

REVISION OF THE ENTERTAINMENT TAX

As we go to press we learn on good authority that there is every prospect of the entertainment tax being revised in the new budget. As will be seen in our news columns, 405 members of the House of Commons have pledged themselves for a revision and this has undoubtedly had weight with the Chancellor. We hope, however, there will be no slacking in the work that has been done, which is bearing excellent results.

Realistic Historical Films.

THEY believe in realism down to the smallest detail in the B. & C. studios. I was shown on Tuesday a very plausible replica of an eighteenth century printing press, used in the "Charlotte Corday" picture, soon to be released in the "Wonder Women of the World" series. It is identical in structure to the press operated by Marat to print his "L'ami Du Peuple" during the French revolution. This is only one of the innumerable realistic touches which B. & C. are introducing into their latest series, all of which tend to increase the historical value of pictures which are both educative and entertaining in the highest degree. A full report of a morning spent at the Walthamstow studios appears on another page.

"The Three Masks."

GENERAL KINEMA FILMS, LTD., have captured a sound proposition for the showmen throughout the country and themselves, in "The Three Masks, which has just been trade shown.

This subject certainly justifies the praise which keen critics have lavished on it, and the description of "France's greatest picture." It reveals the high standard of excellence to which the art of picture making has attained in France and will prove a pay-box attraction. A review of this production, which, by the way, features Henri Krauss of "Les Miserables" fame, will appear in next week's issue of the FILM RENTER AND MOVING PICTURE NEWS.

Tatler.

Digitized by Google

Kinema Music and the P.R.S.

A Reply to Mr. Gavazzi King.

By JOHN WOODHOUSE

I HAVE read with interest, and some amusement, the article by Mr. Gavazzi King, general secretary of the C.E.A., in your issue of the 1st inst. on "Kinema Music and the P.R.S." This is not the first time I have enjoyed reading Mr. King's remarks on this question in the Press, and my enjoyment is due to my knowledge of the facts of the case, which enables me to appreciate the journalistic deftness with which Mr. King evades the essential points of the dispute.

Copyright and "Monopoly."

Mr. King's article means, if it means anything, that the C.E.A. tried by every means in its power to escape from the "stranglehold" of the P.R.S., but in vain. Why was this? Not because, as Mr. King declaims to the gallery, the P.R.S. is an "autocratic monopoly," which "brushes aside arguments and insists on imposing its own conditions," but simply because "the average member desired the latest and most popular music . . . because the general public preferred it." In other words, the public wanted the particular music controlled by the P.R.S., and those who catered for the public had to supply this music and pay for it. Exactly the same reason causes the kinema to secure certain films which take the public taste, and pay "monopoly" rates for them. But Mr. King wants to have it both ways. He wants to share in the exclusive rights of new copyright music without adequate payment.

The term "stranglehold," implying that the P.R.S. throttles its licence holders and goes through their pockets, is absurd to those who know the facts. I venture to say that nearly one third of the kinemas included in Mr. King's Association and subscribing to the P.R.S., pay no more than £2 7s. 3d. a year for their licence—less than twopence a day for the use of a vast repertoire of British and foreign copyright music.

"Poor C.E.A.
That's what they pay—
Strangled and ruined by twopence a day!"

(These words can be sung to the Bridal Chorus from "Lohengrin" without fee or licence.)

Legitimate Basis of Calculation.

Mr. King objects to the P.R.S. charging a comprehensive fee for the use of its whole repertoire. But neither he, nor any member of his Executive, has ever suggested any other basis of calculation at the numerous meetings and discussions between the C.E.A. and the P.R.S. The system of a general licence fee has been carefully considered, and as regards kinemas, it is at present the most practical scheme. The only alternative would be a method of paying on specific works performed. Does Mr. King suggest that any of his members are prepared to state beforehand the particular items of copyright music which they intend to perform during a given year? This is clearly impossible. What is the sense, therefore, of denouncing a system to which no alternative is ever suggested?

Analogy from the Library.

Mr. King's analogy from Mark Twain is hardly applicable to the case of the P.R.S. The C.E.A. and other licensees are not charged exorbitant sums for a huge repertoire when they only want to use a hundred or fewer pieces of music. If the total royalty paid by a kinema for a year were divided by the number of actual performances of copyright pieces during that year the average royalty would be very little—in the case of the small houses, ridiculously little. A repertoire is like a *table d'hôte* dinner; and anyone who wants merely two or three dishes of a long menu will find that he pays about as much for them *à la carte* as the inclusive charge for the whole bill of fare. If a smaller kinema were charged a farthing for each performance of a piece of music in the P.R.S. repertoire, the total might be really exorbitant.

Mr. King says plaintively that exhibitors do not want a million pieces, and could not use them. He might as well complain if he subscribed to a circulating library of 100,000 volumes, that he could not read so many in a year, and that the subscription was, therefore, exorbitant. A kinema is paying the P.R.S. as a subscriber is paying the library, an inclusive fee giving the right to select and use anything in the catalogue. In the case of the library there is a limit on the number of volumes and the time for which they may be taken out. In the case of the P.R.S. the limit is the amount of copyright music that the kinema can profitably use. Mr. King objects to the licence fees being charged as a percentage of the takings of a kinema. But payments for licensees to perform copyright music must be assessed on *some* principle. At first the P.R.S. charged by the number of musicians employed. The A.M.U. opposed this, as tending to reduce the number engaged. Then the P.R.S. took the basis of the amount of money that a kinema holds. Mr. King objects to this. Why, he says, should a composer take a percentage on the takings? Well, why should the author of a play take a percentage on the takings of a theatre when his piece is performed? Why should a West End theatre pay more than a provincial fit-up?

But the P.R.S. offered to meet this objection, insincere as it is. An offer was made to assess the licence fees as a percentage on the rateable value of the kinema. This was refused, and no alternative was suggested by Mr. King or the C.E.A. This is what Mr. King calls "brushing aside argument and insisting on imposing its conditions." As a matter of fact, during the negotiations about a year ago for a new contract with the C.E.A., I spent hours in listening to arguments from him and his Executive, and yielded to many of them, sometimes against my own judgment. I challenge him to deny this statement.

Difficulties of Assessment.

The fact is that Mr. King's article, like others of the kind, is designed chiefly to arouse prejudice. He knows that if any practicable method could be devised of settling and verifying the particular musical items that a kinema desires to perform it would be easy to charge a small fixed royalty on each piece. He also knows that under any possible system of separate fees, the total royalties payable would in nearly every case exceed the inclusive fee now charged for the repertoire. His contention is apparently this: You are charging a small kinema twopence a day for the right to use a million pieces of music. But this kinema only wants to use, say, a hundred. You ought, therefore, in equity, to reduce your charge to one 5,000th of a penny a day, or less than one German mark a month, which, as Euclid says, is absurd. Therefore Mr. King's statement that the kinemas are paying for a million pieces is also absurd.

[*This matter is further discussed on page 37, under the heading of "A Disastrous Agreement."*—ED.]

Digitized by Google

Judge It On Its Merits.

THE vexed question of sharing terms still continues to hold sway among exhibitors, judging by the reports that reach one from the Provinces this week, but I am glad to observe that many well-known showmen, particularly in the North of England, express themselves as thoroughly agreed with the view I expressed in this page in last week's issue. There does, however, appear to be a concerted attempt by leaders of the C.E.A. to deal with this as an Association matter, and it is perhaps timely that the exhibitor should remember that this question is entirely a matter for himself, and is absolutely outside the province of the Association to deal with. The coming of the big picture has of a necessity created an entirely different manner of booking, and exhibitors, both small and large, have to-day to realise that if super productions involving the outlay of many thousands of pounds are to be shown to the public, then there must be a fair and adequate return given to the renter, otherwise it is certain that these big pictures will of a necessity go into the legitimate theatre, where a ready market awaits them. If one recognises this important factor in dealing with the question of booking reforms, then it will be found to considerably help towards a more sensible exchange of ideas. There appears to be at the present moment a number of exhibitors in this country who have in the past determined they will not pay anything like the price that is demanded of them for the showing of first-class productions, and with the knowledge that they have been able to get their films at a remarkably low hiring fee, still think in the future they can demand of the renter that he shall put pictures upon which he has lavished big money into their theatres at the same ratio of payment.

It is high time that these estimable gentlemen came to their senses and realised that the booking of big pictures cannot be done in the same haphazard style as heretofore. Big pictures demand big prices, and consequently big audiences, if each contracting party is to be satisfied. It is therefore inevitable, that a renter, to get his money back, must demand a fair return for the hiring of his picture. Exhibitors should pay a fair sum for the hiring of a big picture, and they have it in their power to see that the price they are asked is reasonable, and not beyond the capacity of their theatre. To overcome the plea that the exhibitor cannot pay the price that is asked of him, the renter is willing to place his film on sharing terms. The obvious answer of every exhibitor is that sharing terms exposes to the renter how much his theatre can take, and places him at his mercy for subsequent films that he may be offered. There is much to be said for this argument, but at the same time it is singularly futile. At the present moment, and there is every prospect of a likely continuance for many years, there is more good film on the market than England can possibly absorb, so that even if a renter did get greedy and demand an exorbitant figure, having the knowledge of what the exhibitor took with his previous production, there is no possible need for the showman to trade with him, but he can take his custom elsewhere. The enormous amount of film that is being offered to this country is the exhibitors' safeguard against being crushed out of existence by sharing terms. There is no other market that has the same situation as we have. There is no other country where the same happy condition of having a plethora of good films to select from exists.

Successful showmen are not opposed to sharing terms, and as one Leeds exhibitor says in an interview in another column, he is "not opposed to it in principle, but judges each case on its merits." That is the position to-day. Exhibitors should, when asked to run a film on sharing terms, judge each case on its merits. There are numerous examples of big films that have paid exhibitor and renter alike, because the renter has taken the risk of putting his film on sharing terms after it has been refused on a rental basis. Despite all the clamour that a number of loud-mouthed gentlemen are indulging in at the present moment, there are mighty few instances that they can demonstrate where sharing terms have not paid the exhibitor. Showmen should bear one thing in mind, and that is that they cannot expect to get big pictures unless they are prepared to pay a fair price for them. It is common knowledge that big pictures draw big attendances, and there are numerous cases within the last few weeks where "The Four Horsemen of the Apocalypse" and "Way Down East" have been shown on a sharing basis which has been entirely to the satisfaction of both exhibitor and renter. The remedy lies in the hands of the exhibitor, and is for his judgment alone. It most emphatically is not a case for interference by the Association. So much harm has been done in the past by associations taking up matters that do not concern them, that it will be a real pity if there is any conflict between renters and exhibitors because the Association think it their right to interfere. Let the exhibitor judge each case where he is asked to run his theatre on sharing terms, on its merits. It can be left to the good sense of each of the contracting parties to see that the outcome is a fair and square deal. Judge each case on its merits, and let us have less talk of associations, and a better spirit of co-operation, which will be to the benefit of the whole of the industry. If exhibitors would cease looking upon renters as grasping and greedy tradesmen, and recognise that each is dependent on the other, then we should hear a great deal less talking of "crushing them out of existence," and have more real trade.

Bruce W. Redman.

Digitized by Google

TALENTED FRENCH PRODUCER IN LONDON.

Interview with Mons. Diamant-Berger—Careful Preparation the Essential of Success.

MONS. DIAMANT-BERGER.

THE talented French producer, Mons. Diamant-Berger, whose serial, "The Three Musketeers," has met with such abounding success in England as well as in France, spent a few days in this country last week. His visit was a business one and was crowded with appointments. Nevertheless, Mons. Berger found time to accord to a representative of the FILM RENTER an interview, during which he gave details of his new production, "Twenty Years After," and chatted upon his methods and future plans.

Mons. Diamant-Berger's visit was largely connected with arrangements for the British handling of "Twenty Years After," which everyone knows is the sequel to the earlier story of "The Three Musketeers," and includes the famous characters of Aramis, Athos, Porthos and D'Artagnan. The Gaumont Co., Ltd., controls "Twenty Years After," and some of the episodes will be trade shown in February. Mons. Diamant-Berger has expressed his intention of bringing over his leading artistes to the trade screening of this important film version of Dumas' great work.

Mons. Diamant-Berger was most enthusiastic regarding the reception which "Twenty Years After" had met with in Paris. Whereas "The Three Musketeers" had booked to thirty houses during the first week, its sequel had booked to sixty-eight. Many of these were in the outlying districts of the city serving a working-class population, and here Mons. Berger said he found the enthusiasm for the Dumas masterpiece in its screen version as great as in the more central parts of Paris. He felt that this was in great measure due to the attempt he had made—he thought with success—to preserve the excellence of presentment throughout. He had never been an advocate of putting the most attractive fruit at the top of the barrel, and thus the earlier episodes both of "The Three Musketeers" and "Twenty Years After" were good examples of the whole method and standard of production.

THE NECESSITY FOR CAREFUL PREPARATION.

Asked for a few words upon his general methods, Mons. Diamant-Berger said that he felt that the one essential to success was in studious and careful preparation. No good picture could be made by a man who changed his mind during the making of a film. Tiny details had of necessity to be changed, but it was a suicidal policy to depart from a carefully thought-out plan. In regard to "Twenty Years After," he had spent over four months in preparing the ground for the production and 40,000 francs in money before even any definite arrangement had been come to to make the production of the story a certainty, and a further 40,000 francs had had to be expended between that time and the beginning of production.

He felt that it was a great gain to be able to employ the same artistes in the principal rôles as had been available for "The Three Musketeers." He had been able to achieve that by keeping them employed upon smaller productions meanwhile, and Mons. Berger drew from his collection of stills quite a number showing the principal artistes in "Twenty Years After" appearing in comedies intended primarily for the French market. The characters of the musketeers in the later serial are interpreted by the same actors as in the former, but there is a different D'Artagnan, as M. Girard, who took that part in "The Three Musketeers," could not obtain release from another engagement. The older and less boisterous D'Artagnan has, however, an excellent interpreter, and it is interesting to see the part of Vicomte de Bragelonne, the son of Athos, played by the actress who was Madame Bonacieux in the earlier picture. By the way, because of the competition of another picture with the same title in the United States, the French serial is known there as Madame Bonacieux.

A PRODUCER'S RESPONSIBILITY.

In reply to a question regarding his future plans in production, Mons. Diamant-Berger said he did not contemplate making any more serials in future. He wished to concentrate more upon feature films, over which he felt he would have a greater control. He did not feel, as some producers seemed to feel, that with the cutting of the film all their work and responsibility had come to an end. He felt that the presentation of the picture to the public was also the producer's concern, and its accompaniment by suitable music was a necessity to the proper appreciation of a picture. This could be much more readily assured with a feature film than with a serial, and he was anxious that a picture upon which much time and thought had been expended should receive the presentation which it deserved.

Digitized by Google

THE LANCASHIRE CINEMA TRADE BENEVOLENT FUND.

Reply to the Late Chairman, Mr. Fred Carlton.

By WALTER STOTT.

IN your issue of December 23, reference was made to the financial position of the above fund by your Manchester representative in his notes, and as the hon. treasurer of this fund, I took exception to this paragraph and lost no time in informing your local representative of my objections.

I find in your issue of January 1 that Mr. Fred Carlton again alludes to this subject in an interview that your representative had with him, and reading between the lines one can only assume that the paragraph that appeared on December 23 was inspired by Mr. Carlton.

For some considerable time past there has been a great deal of idle talk in Manchester trade circles with regard to the Trade Benevolent Fund, and as Mr. Carlton has gone out of his way to misrepresent the position through the columns of your widely read journal, I claim your indulgence to be allowed to reply to Mr. Carlton and those others whom your representative referred to in his paragraph of December 23. Mr. Carlton is reported to have stated in his interview that the local Trade Benevolent Fund was founded under the auspices of the C.E.A. and K.R.S., and that the C.E.A. were anxious that it should be set in working order immediately. He then goes on to state that it is through no fault of the C.E.A. that the delay has been caused. I have no quarrel with Mr. Carlton in his effort to secure all the publicity possible for the Association for which he now acts as organiser, and we all know "Freddy" is a pastmaster in the art of publicity; but, at the same time, where my personal honour is concerned, I am not going to allow Mr. Carlton or any other man to get away with a stunt of this kind without protest. I therefore think it necessary that a true statement of the facts should be given by mo in reply to Mr. Carlton; your readers will then be given an opportunity to see both sides of the picture.

In the first place, I deny that the Trade Benevolent Fund was founded under the auspices of the C.E.A. and K.R.S., and this fact is well known to Mr. Carlton. The first meeting in connection with this matter was held at the Kinema Exchange on Monday, December 6, 1920. This was a meeting of all sections of the trade, and was convened for the purpose of organising a Kinema Trade Carnival on similar lines to those held at Liverpool and Leeds, and Mr. Carlton was appointed chairman of the General Committee and Mr. A. M. Graham (Pathé) vice-chairman, myself as hon. Treasurer and Mr. Wm. Hy. Huish as general organising secretary. It is true at that time I was a prominent member of the K.R.S. and hon. treasurer of the Manchester branch, and Mr. A. M. Graham was chairman of the branch. Mr. Huish was also the organising secretary of the C.E.A. Several gentlemen not associated with any organisations were elected on the Committee at that meeting, and it was left for the C.E.A. and K.R.S. to nominate eight of their members on to this Committee. This joint Committee immediately set to work to organise the first trade carnival in Manchester, which was held at the Free Trade Hall on March 8, 1921. During the three months that elapsed between the holding of this meeting of members of the trade, and the date of the carnival, the Committee held several meetings, at which the chairman, Mr. Carlton, was not present, and at these meetings many discussions took place with regard to the manner in which any profits that might be derived from the carnival should be used, it being finally decided that they should be placed as a nucleus for the formation of a local Trade Benevolent Fund.

On July 13, 1921, a general meeting of the Carnival Committee was held, over which Mr. Carlton presided, and the balance-sheet and statement of accounts was presented by me as the hon. treasurer, showing a net profit of £97 7s. 3d. My statement of account was received and adopted and a copy of the balance-sheet giving a full detailed statement was handed to each of the representatives of the trade journals. The Committee having now completed the work for which they had been appointed, decided before they disbanded to appoint a small Committee to consider a scheme for the formation of a Trade Benevolent Fund, and the following gentlemen consented to act on this Committee: Messrs. Loader, Midgley, Carlton, Brearley, Huish and myself. The Committee were empowered to make the necessary arrangements for the holding of a carnival the following year, and so soon as they were ready with a practical scheme for the formation of a Trade Benevolent Fund. This Committee was instructed to convene a special meeting of all sections of the trade in order to discuss the scheme.

This general meeting was held on Tuesday, December 6, 1921, at the Western Import Offices, but was not by any means held under the auspices of the C.E.A. or K.R.S. As a matter of fact, on that day and at the same hour, a meeting of exhibitors was being held at the Midland Hotel, Manchester, in connection with the breakaway from the C.E.A. Mr. Carlton, who arrived after the meeting had been opened, on being elected to the chair, told those present that he had been detained in consequence of the meeting at the Midland Hotel, and stated that several prominent exhibitors had asked him to apologise for their absence. He assured us that he, as one of the conveners of the meeting at the Midland Hotel, knew that many of his co-exhibitors who were detained at the Midland meeting were entirely in sympathy with the Benevolent Fund scheme, and during the meeting he left the chair to telephone to Mr. H. D. Moorhouse at the Midland Hotel to ask that gentleman if he would act as one of the trustees of the Benevolent Fund, and on returning to the meeting informed us that he had made satisfactory arrangements with Mr. Moorhouse.

There was no mention at that meeting, or any of the many committee meetings that have been held since of the C.E.A., K.R.S., or any other trade organisation being identified with the formation of the Trade Benevolent Fund.

Now with regard to the remarks reported to have been made by Mr. Carlton when he was interviewed with reference to the balance-sheet of the second trade carnival. I cannot for the life of me understand the mentality of a man who adopts an attitude such as that adopted by Mr. Carlton. He informs your readers that "nine months seems a long time to take to prepare a simple balance-sheet." Much as I dislike to hurt the feelings of any man, I feel I must speak out. Mr. Carlton, as chairman of the Committee, was well aware of the reason why this balance-sheet cannot be prepared, and if there is any blame

(*Continued on next page.*)

Digitized by Google

LANC. CINEMA TRADE BENEVOLENT FUND—*Continued.*

to be attached to anyone it is not to me, as the hon. treasurer, but to Mr. Carlton as the late chairman.

In conclusion, I think it is only right that your readers should know the reason for the milk in the cocoanut. Mr. Carlton since September 8 last has gone out of his way to injure the prospects of the Trade Benevolent Fund. This was the date of a special general meeting of the Committee, convened for the purpose of arranging for the election of officers to carry on the work in connection with the last carnival, which was held at the Ice Palace, Manchester, on October 18, 1922. Mr. Carlton presided over this meeting and stated that he felt a change was desirable in the executive, and so far as he was personally concerned, he would be pleased to act in any capacity. Mr. A. Wilkinson was then unanimously elected to the position of chairman, and was welcomed into the chair by Mr. Carlton.

The Committee then asked Mr. Carlton if he would act in the capacity of chairman of sub-committees, and he consented to do so; the meeting terminated in a happy vein, but I regret to say Mr. Carlton went straight away from that meeting and unburdened his soul to a representative of one of the trade papers, the result being that at the next meeting of the Committee Mr. Carlton's attitude was fully considered and a resolution was unanimously passed instructing the secretary to write and inform Mr. Carlton that in the opinion of the Committee the time had arrived for Mr. Carlton to be asked to resign from his position on the Committee. The Committee have not yet received Mr. Carlton's resignation. Coming from a man like Mr. Carlton, I consider the motto at the conclusion of his interview, "Unity is Strength," is rather out of place. I am inclined to judge a man more by his action than otherwise, and when we remember all Mr. Carlton had to say against the C.E.A. in 1921 and all that he has now to say in its favour, and also remembering that when he was in the limelight as chairman of the Benevolent Fund Carnival Committee, he had no complaints, we are inclined to ask ourselves, what manner of man is this?

DICKENS ON A TAXI.

First National Exploits "Oliver Twist."

ONE of the finest street advertising stunts which has yet been carried out was worked in London by First National in connection with the premiere run of "Oliver Twist." A giant volume was prepared and it was intended that this should be carried through the streets by a sandwichman. Owing, however, to the enormous crowds which thronged around to witness this enlarged Dickens's masterpiece, it was found impracticable to have it on the pavement, and the book was firmly attached to the top of a taxi and driven through the main thoroughfare, as shown in the accompanying photograph. Needless to say, this "novel" idea caused considerable attention during its tour, and live exhibitors might do well to take a page out of the book, so to speak, of First National.

THREE NEW HEPWORTH PICTURES.

A Six Thousand Feet Film Without Sub-Titles.

THE first three productions of new Hepworth Picture Plays, 1922, Ltd., have now attained completion, and within a few weeks the trade will have an opportunity of seeing these pictures upon which has been expended the care and thought which are such factors in making film successes.

Mr. Paul Kimberley, seen by a representative of the FILM RENTER this week, was most enthusiastic regarding them. "I have never handled better pictures," he said, "in the whole course of my association with the trade for sheer entertainment value." Each of the three pictures is in a class by itself. "The Pipes of Pan," the first of the three, is a Cecil Hepworth production, the lead in which is played by Alma Taylor. The story is an original one by George Dewhurst.

"Lily of the Alley," the second of these pictures, is a really remarkable film. There is 6,000 feet of it without a sub-title, and the story is so lucidly told that at the end it would be easy for any person of average intelligence to write a synopsis telling the story without missing a detail. This is a great achievement, and one upon which Henry Edwards is to be congratulated, as it is the result of three years' painstaking preparation and work. Exhibitors will agree, I feel sure, that the technique is splendid. Acting in it are Henry Edwards, Campbell Gulland, Chrissie White and Mary Brough.

"Mist in the Valley" is another Hepworth production which will make its mark. The acting in this picture is really first-rate, and Alma Taylor, G. H. Mulcaster, James Carew, Douglas Munro, John McAndrew and Gwynne Herbert have never done better. In these pictures, and those that are to follow, Reality v. Artificiality has been our motto, and we are confident of their appeal.

"It may be interesting to the trade," continued Paul Kimberley, "to know that our advertisement in the Trade Press announcing that during the run of the First National attraction, 'Oliver Twist,' we would not book out our own picture of the same name, has been greatly appreciated, and that letters have come in from exhibitors applauding our action. I need hardly say that we made our announcement entirely without the knowledge of the other renting house concerned, and exhibitors who have written in approval of our action have spoken of it as a gesture that deserves to be reciprocated, and as a sign that Hepworth's endeavour to play the game straight with their competitors as well as with their customers."

Digitized by Google

RISE AND TRIUMPH OF FAMOUS PLAYERS.

Paramount Part in Film History.

ADOLPH ZUKOR'S PIONEERING STRUGGLES.

THE inception, development and ultimate triumph of what is now known as the Famous Players-Lasky Corporation constitute, perhaps, the most romantic chapter in the history of motion pictures. And the central figure of that romance has been from the beginning, and is still, Adolph Zukor, who celebrates his fiftieth birthday this week.

ADOLPH ZUKOR.

Turned Down by Patents Trust.

It is now nearly eleven years ago that Adolph Zukor waited for nearly three hours one morning in an outer office of the Patents Company, New York, in order to get audience of the directors on behalf of a new film proposition. The film was Sarah Bernhardt's "Queen Elizabeth," which Daniel Frohman had persuaded the great French actress to perform in France with the then new American company. Both Mr. Frohman and Mr. Zukor have told the story of the arrival of the tin container holding the print and one negative. For quite a while they walked up and down before the little box, almost afraid to look at its contents. Their ready money had gone into "Monte Cristo"; their last reserves had gone into "Queen Elizabeth." If the picture were a failure, Famous-Players was dead at birth. It certainly would have been a failure for all the encouragement which Zukor received from the magnates of the Patents Trust. They tried to show him how big they were and how small and contemptible he was with his "movie" picture show.

"For three hours," he told them, "I have sat on a wooden bench with messenger boys, and old actors trying to get jobs, and carpenters and house-painters trying to collect their bills. And now I want to tell you something. I brought you Sarah Bernhardt's 'Queen Elizabeth,' a great film by a great actress, but where you made me wait three hours, I am going to make you wait three years. You could have bought this film for fifteen thousand dollars, but you couldn't have it now for ten times that amount. I am going to play it myself, in independent theatres, and if there are no independent theatres, I am going to make them. I am going to be an independent as long as I live. Gentlemen, good-day."

Zukor's Stand for Dignity of the Screen.

That scene took place in the March of 1912. The decade that has intervened has witnessed a revolution in the film industry, a revolution in which, one may say without levity, Famous-Players have played a paramount part. The company came into existence when the motion picture was looked upon as a very childish and inferior form of entertainment, and it was not taken over-seriously even by the men who were making a large amount of money out of it. Famous-Players were the first to break the line and to make a stand for the dignity and importance of the screen. With that effort—so splendidly maintained, and eventually so successful—the name of Adolph Zukor is indissolubly bound up.

"Hale's Touring Cars."

In connection with this leader of the trade, who has so thoroughly identified himself with the fortunes of Famous-Players, some details of his earlier career may be interesting at this juncture.

About 1904, or thereabouts, a young man borrowed some money from his cousin, who was in the fur business. He wanted to establish some penny-arcades, in down-town New York. Handcranked Mutoscopes, at a penny a look, held the first crude form of a picture in motion. At first these penny-arcades prospered, but, anon, they didn't, and the young furrier who loaned the money had now to devote his business acumen and his labour to save the whole venture from failure. He took it over. He saw possibilities in it, and soon had a chain of successful arcades extending up Broadway to Forty-second Street. The new owner—that is to say, Mr. Zukor—was next attracted by the very first form of real motion picture shown outside a vaudeville theatre. "Hale's Touring Cars," they were called; and a hundred feet or so of film, taken jerkily and laboriously from the end of a moving train, were projected on a white sheet beyond an interior which more or less resembled an observation platform on a trans-continental express. The

(*Continued on next page.*)

Digitized by Google

JESSE L. LASKY.

people came in flocks as long as the pictures were new; but there were few of these trembling views to be had—and the enterprise failed for lack of material.

Inspired by "Oliver Twist."

Among his later theatre properties the "Comedy" on Fourteenth Street, managed by his brother-in-law, Al Kaufman, it is extremely interesting to note that to this theatre came a picture version of "Oliver Twist," in five reels (considered a preposterous length in those days), and starring Nat Goodwin. When Adolph Zukor saw it he had an instant vision of the ideal they ought to work for.

"That is what we want," he exclaimed, "real stories, performed by really good actors!"

Mr. Zukor had no name for his organisation that, as yet, had no existence. No one was interested enough to give him a name. But early one morning, riding home on the subway after more than eighteen hours of labour, he closed his eyes and as he dozed a single phrase beat monotonously into his brain with each click of the rail-joints, "famous plays by famous players . . . famous plays by famous players . . . famous plays by famous players . . ."

Suddenly he woke with a start: "Famous-Players!" It was to be the name of the new corporation!

A Famous Group.

The first American-made production of the company was "The Prisoner of Zenda," an extraordinary success. Since that day Famous Players have never looked back. Adolph Zukor had the pioneering spirit, and he has kept the company under his control always in the forefront of the most worthy screen activities. He soon began to gather together a group of film artistes whom he had the prescience to see would, before long, attract world-wide notice to the productions bearing the F.-P. brand. To-day, as we know, many members of that group are household names. Zukor also set about to revolutionise the sale and distribution of films, and (what was equally important) to prove that the screen was not a poor relation, but a very pushing and prosperous rival to the stage.

To mention only one of the artistes who worked for many years under the Famous-Players' banner, and is now one of the most familiar figures on the world's screens, Mary Pickford was one of the first to shine in the Biograph studios. In October, 1912, she received a contract for the then commanding sum of 500 dollars per week, to appear in Zukor productions. The celebrated dramatic artiste, Mrs. Fiske, was engaged to act in a version of "Tess of the D'Urbevilles," and other noted theatrical stars to follow included Lily Langtry, Carlotta Nilsson, John Barrymore, Wm. Farnum and Gaby Deslys. Business grew rapidly. The original office of the corporation had a working staff of only four or five persons. To-day Famous-Players employ nearly nine thousand on the commercial side alone.

D. W. Griffith and Jesse Lasky.

It was round about 1912 that Mr. Zukor began to be impressed with the abilities of a certain producer working in the studios, and he informed his devoted friend and admirer, Mr. Daniel Frohman, that he intended to offer this young man 50,000 dollars a year! Fortunately for the organisation (which, at that time, did not hold this sum in its coffers) the producer refused the offer, intimating that he could make more money by working on his own productions. That man was David Wark Griffith.

Meanwhile, there was another energetic and enterprising personage in the West whose destinies were to be irrevocably linked with the Zukor schemes. He began life as a theatre musician, became a San Francisco newspaper reporter, and was among the first hundred men to reach Nome in the Alaskan gold rush. His adventures here might give Rex Beach a whole brace of new novels. Did he return wealthy? He did not. He came back thoroughly, completely broke. He recovered his balance as a musician, and then began to produce vaudeville acts. He came East finally, with another young man, son of a famous American dramatist, determined to produce motion pictures. He and his friend had little money between them, but, somehow, they managed to get to Hollywood and to make the picture they planned to make. The young man was Jesse L. Lasky. His pal and first director was Cecil B. De Mille.

Adolph saw the first effort of the "Jesse L. Lasky Feature Play Co." in 1913, and a telegram of congratulation led to an *entente cordiale*, which, three years later, resulted in the formation of the Famous Players-Lasky Corporation, in which the genius of both men has risen to its highest power.

It is fitting, here, only to summarise the things it has done, and to reflect, as far as words can do so, the intentions of the Napoleonic little man whose hand is still at the helm.

Formation of Paramount.

One of these intentions, and fulfilments, was the Paramount Pictures Corporation, formed in 1915, and distributing, throughout the world, a definite and regular number of high-class photoplays. Under the Paramount banner were immediately grouped the releases of the Eastern Famous-Players studio, the Lasky studio in Hollywood, and the Pallas and Morosco studios, of the same Southern California city. The forty-eight pictures a year distributed by Paramount immediately set a standard which has consistently and steadily risen with the advance of photoplay art. The story of Paramount, its struggles, its battles, its dynasties, its civil wars, would make a novel full of dramatic interest, suspense and thrill.

Three of the four great photoplay theatres in the heart of New York are to-day controlled by Famous-Players—structures of the highest class, in which, in addition to first-rate picture programs, there may be enjoyed orchestras of superb brilliance.

Zukor's Belief Justified.

To sum up: Adolph Zukor found the camera a toy, and made it the creator of a new art. In a time when finances were hazardous, when the world was upside down, when a weary and anxious public sought never for art, and always for amusement, he never "played down" to a low level of taste, for he believed that public taste was basically sound, and that, as the gospel of the screen went abroad, photoplay appreciation would rise. His belief has been justified—how much by his own efforts only the future historian of the "movies" can rightly say.

J. G. GRAHAM.

Digitized by Google

A Fred Niblo production with LILA LEE and NITA NALDI

JESSE L. LASKY presents

Rodolph Valentino

IN

"BLOOD AND SAND"

From the novel by

VICENTE BLASCO IBANEZ

A Paramount Picture

Another wonderful combination by the Star and Author of

"THE 4 HORSEMEN OF THE APOCALYPSE"

FAMOUS-LASKY FILM SERVICE LTD. ~LONDON~

CONTROLLED BY THE HAYMARKET SYNDICATE

Digitized by Google

He used to squeeze a penny till he bent it. Now he's spending hundreds like a missing cashier.

JESSE L. LASKY *presents*

BRYANT WASHBURN

in

"BURGLAR PROOF"

Story by
WILLIAM S. McNUTT
Directed by
MAURICE CAMPBELL
Scenario by
TOM GERAGHTY

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

Digitized by Google

Digitized by Google

Immediate Exclusive Release!

"That unsung hero of a million homes—Father. And now in this wonderful heart drama by the Author of "Humoresque" father comes gloriously into his own. Made of the joys and tears of plain folks it'll fill your heart with a glowing gladness

FAMOUS PLAYERS-LASKY CORP. *presents*

"THE GOOD PROVIDER"

with VERA GORDON and DORE DAVIDSON

Story by..... FANNIE HURST
Directed by..... FRANK BORZAGE
Scenario by..... JOHN LYNCH

A COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD. —LONDON—

Instantaneous Booking Success

BRINGING THE EXHIBITOR TO TOWN.

Ideal's New Scheme of Co-operation—Methods that Should result in Capacity Houses.

IT is recorded of one of the great painters whom we now designate as "old masters," that he travelled from one nobleman's castle to another soliciting orders for portraits and carrying with him as an example of his work a picture which now hangs in the National Gallery. The practice then initiated has been revived in another form in recent years by the transport of films to the provinces, where prospective customers gather to appraise. A new step has, however, been taken by Ideal Films with regard to their new big pictures, and one which, had travelling facilities been in his time what they are now, Van Dyck himself might have adopted.

Guests of Ideal.

It is an innovation which shows the great confidence which Ideal Films have in their new productions. The plan is to screen their big pictures in London and invite leading exhibitors throughout the country to attend the demonstration, at the cost of the producing company. By this means exhibitors in the provinces will be on an equality with London exhibitors regarding the date of first runs, an advantage which the provincial kinema proprietor will be quick to recognise. Arrangements are being made by Ideal whereby the invited guests will be conveyed to London in special reserved carriages, and during the necessary stay in the Metropolis the comfort of Ideal's guests is being undertaken in a manner which should ensure great satisfaction.

A Glance at the Program.

The pictures which will be shown are "Through Fire and Water," adapted from the novel "Greensea Island," by Victor Bridges; "The Grass Orphan," a sentimental drama, adapted from "The Paupers of Portman Square," by I. A. R. Wylie; and "The Harbour Lights," the Tom Terriss production, based upon the great melodrama by G. R. Sims and Henry Pettitt. It is believed by Ideal that the views of the exhibitors who see these films will be widely disseminated among their fellow exhibitors, and thus a body of influential opinion will be formed in all districts within a very short period of time. Ideal hope to gain from exhibitors attending the show some valuable suggestions regarding the films, which, adopted, should result in better exploitation of the pictures and an active association between the firm and their customers.

Effective Exploitation.

It is Ideal's intention that by every means in its power this active association and co-operation should be manifest in every stage of the relations between themselves and the exhibitor. Experts have been engaged to assist in the effective presentation of Ideal's pictures in various theatres, and the knowledge and experience of these gentlemen will be at the disposal of the co-operating exhibitor. In the matter of advertising, a big campaign will be inaugurated during the screening of the pictures, and the methods which proved so valuable during the showing of "A Bill of Divorcement" will be improved so as to reap even better results than was the case with that film. Exhibitors will be kept in touch with every detail of this scheme, the place, form and content of each advertisement, and it is expected that this will have a cumulative effect as time goes on and permanently increase the number of picture house patrons.

Stimulating Public Interest.

The interest of kinema-goers will also be stimulated by the new plan of having songs written by well-known writers to music by popular composers, which will illustrate each film as it is released. Given attractive verse and catchy music, these songs should be among the best advertisements that could possibly be devised. It should be realised that every one with whom a song catches on and who hums it is an unconscious publicity medium. The songs, when composed and printed, will be available to every exhibitor booking the film at merely nominal prices, and thus should reach a wide public.

Ideal Films claim that these six-reelers are all great pictures—great stories thoroughly well told within that compass. For one of these over 30,000 feet of negative was taken, and all except the absolutely vital discarded. This should ensure for the exhibitor a picture which will fill his house and gather in some of the patronage of which the recent economic slump has deprived him.

JUST ARRIVED IN LONDON.

Elek J. Ludvigh, Secretary and Treasurer, Famous Players-Lasky Corporation.

Digitized by Google

Round the L

Activities and Projects

A Group at Lasky's Studios.

"Rogues of the Turf."

THIS famous play by John F. Preston, which has toured the country so successfully, has been screened by Wilfred Noy, and will be released this year on the British National Program by Butcher's Film Service, Ltd., as the first of their new series—Butcher-Carlton Productions. Trade shows for London and the provinces are fixed for this month, and the London date will be January 25 (Thursday), at the New Gallery Kinema, at 11-30 a.m.

"Rogues of the Turf" will be released as No. 25 on the British National Program, and exhibitors and Press are invited by Butcher's to apply now for invitation tickets.

Getting Busy on "The Eternal Flame."

We understand that First National are busily preparing for their next super-picture, "The Eternal Flame." In this wonderful adaptation of Henri de Balzac's, "The Duchess de Langeais," Norma Talmadge plays the leading rôle with her usual, or rather unusual, ability. Conway Tearle plays opposite Miss Talmadge in the leading male rôle, whilst the direction is in the hands of Frank Lloyd, the maker of "Oliver Twist." A big advertising and publicity campaign is to be carried out in connection with this picture, particulars of which will be duly announced.

Characters in the "Oliver Twist" Prologue at the Marble Arch Pavilion.

"The Hypocrites."

Granger's Exclusives have decided to invert the order of showing of their next two films. It was originally intended to show "The Lion's Mouse" next, but it has since been felt to be advantageous to substitute for it "The Hypocrites." This film is based upon H. A. Jones's stage play of that name, which was first produced in 1906, and was acted both in America and England, meeting with great success. Wyndham Standing, Mary Odette, Sydney Paxton, Lilian Douglas, and others figure in the film, which will be trade shown sometime this month.

Regent Films' New Series.

A further series of "Secrets of Nature" is due for showing to the London trade by Regent Films on January 24 at the Shaftesbury Pavilion. The titles of these striking interest films are "The Comma Butterfly," "The Dives," "Submarine Parade," "Spring," "The Path through the Wood," "The Green Woodpecker." The dates of showing "The Wonder Women of the World" series are not yet fixed, but the first of these is due shortly. The "wonder women" included in this series are Madame Recamier, the Empress Josephine, Henrietta Maria, Charlotte Corday, and Simone Everard. The last named played a striking part in the French Revolution, being the friend of Marat, the editor of "L'Ami du Peuple," who met his death at the hands of Charlotte Corday. Regent Films control these and will be offering them to the trade within a few weeks.

Among the Gipsies.

Produced by F. Martin Thornton, and featuring Victor MacLaglen and Irene Norman, the Welsh-Pearson production, "The Romany," was trade shown at the New Gallery Kinema on Thursday last. The story of "The Romany" was written by Eliot Stannard, and is based upon the clashing of two different modes of life—of the nomadic and the settled. Most of the exterior scenes were filmed in Perthshire, at the foot of the Grampian mountains and on the estate of the Duke of Atholl, who generously gave every facility to the company to secure scenes on his picturesque estate and among his Highland flocks and herds. The gipsies in the film were found at Buckie Fair, and their participation in the production gives a realism that has not been achieved before. Their "King" is Samson Young, and their "Queen" Wilhelmina Young. In the scenes some two hundred villagers, many in national costume, gave the necessary touch to the theme of the story—the clashing of the two modes of life. A review will appear in the next issue of the Film Renter.

W. and F.'s 1923 Opening.

The first of W. & F.'s 1923 programme, "Why Men Go Wrong," featuring Severin Mars, was shown yesterday at the London Pavilion, and will be fully reviewed in our next issue. The second feature of their program, the version of the popular American song, "The Old Oaken Bucket," and featuring Joseph Smiley and Bobby Connolly, will be shown at the Shaftesbury Pavilion, next Wednesday, the 17th, at 11-15. The simple, picturesque treatment of "The Old Oaken Bucket" will appeal, it is believed, to most picture-goers. The third event of the W. & F. campaign is a new Harold Lloyd full-feature comedy, entitled "Doctor's Orders," in which this king of humourists plays Doctor Jack, the country physician, whose principal prescription is sunshine and laughter. This is being trade shown at the London Pavilion on the 19th, at 11-15 a.m.

Digitized by Google

ondon Trade.

of the Renting Houses.

Booth Tarkington Story for European.

Booth Tarkington's stories are said to be extremely popular not only in book form, but on the screen, and the latest, "The Flirt," which has been produced by Universal, is creating lively interest in America as a result of a considerable number of opinions which purport to show that in "The Flirt" Universal has produced a masterpiece comparable only with "Foolish Wives" and "The Storm." It is claimed that Robert Henley, the producer, has given to "The Flirt" a true Tarkingtonian atmosphere, with the result that the film holds the mirror up to nature in a convincing and, in some respects, original manner.

Special Posters for Jacobs' Films.

The importance of artistic posters is a matter of interest to all exhibitors. The public are swayed tremendously by faithful representations of remembered incidents, and Artistic Films, Ltd., are to be congratulated upon securing excellent posters of this kind for their comedies from the well-known works of Mr. W. W. Jacobs. They are beautifully coloured scenes from "Light Freights" and breathe the spirit of freshness, laughter and good-will.

European's Next Trade Show.

European Motion Picture Company will show in their private theatre on Tuesday and Wednesday, January 16 and 17, at 11 a.m. and 3 p.m., a special attraction, entitled "Broad Daylight," with an all-star cast, which includes Lois Wilson, Jack Mulhall, Ralph Lewis and Wilton Taylor. The story was written by Harvey Gates, and deals with the adventures of a girl who, as a result of a conspiracy, is compelled to marry a man she has never seen before. The picture was directed by Irving Cummings, formerly a noted Broadway star.

Pearl's Trio of Six-reelers.

It is interesting to learn that Pearl Films have arranged three trade shows in the very near future. First, "The Splendid Lie" (featuring Grace Davison), on January 26; second, "A Motion to Adjourn" (starring Marjorie Daw and Roy Stewart), on February 2; and third, "The Girl from Porcupine" (which was specially written for the screen by James Oliver Curwood, with Faire Binney and William (Buster) Collier, jun., playing the leads), on February 9. Each drama is a six-reeler, and the trade show in every case is to be held at the Shaftesbury Pavilion. These are said to be very attractive stories, full of incident and excitement. Exhibitors would be well advised to remember these three dates, and should watch for the announcements which Pearl Films will make in this connection in due course.

A Paramount Par.

Paramount pictures form the bulk of the films shown in all the civilised countries of the globe. For instance, four years ago Paramount did but six per cent. of the Australian picture business. To-day, it does sixty per cent., and it is still growing. It may be mentioned that during last year it was necessary to deliver film at the rate of a million feet or more on single orders.

NATALIE TALMADGE KEATON, BUSTER KEATON, JUN., MARGARET LEAHY, NORMA TALMADGE, MAYOR CRISWELL, CONSTANCE TALMADGE PHOTOGRAPHED ON ARRIVAL AT LOS ANGELES.

WALTURDAW'S LAUNCH THEIR FIRST 1923 PROGRAM.

"Your Best Friend" to be shown at the Alhambra Next Week.

THE WALTURDAW Co., Ltd., will inaugurate their 1923 policy at the Alhambra on Friday next, when they will present Vera Gordon in "Your Best Friend," a Warner Bros. production.

The fact that the company have chosen this production to launch their policy of "Brand new pictures for immediate release" is evidence of the confidence the Walturdaw Co., Ltd., have in the pulling power of Vera Gordon. As already announced, the Walturdaw Company will not accept bookings prior to the trade show, so that each and every exhibitor will have the equal opportunity to secure a brand new picture for immediate release.

"Your Best Friend" is said to be a powerful, soul stirring, human interest drama, big in its magnificent and lavish sets, and big in story value.

Belle Bennett, who plays the part of the society-crazed daughter-in-law, has played leading rôles on both stage and screen ever since she was a small child. Harry Benham, who is seen in the rôle of the faithful son, has a long string of stage and screen successes to his credit. Other members of the cast include Beth Mason, Stanley Price, and Dore Davidson.

VERA GORDON IN "YOUR BEST FRIEND."

Digitized by Google

CHARLES I AND HENRIETTA "AT HOME."

How They Make the "Wonder Women of the World" Series at the B. & C. Studios.

"FEATURES" NOT "FILLERS."

IN a few weeks' time the Regent Film Company will be trade showing some of the "Wonder Women of the World" series of pictures now being made by the B. and C. at the Walthamstow studios. By invitation of the two companies the Press on Tuesday had the privilege of spending a morning with the characters in one of these plays, and of noting the passion for exact detail and for the whole spirit of the historical period depicted.

A Queen's Ill-fated Counsel.

On the morning of our visit, we were transported to a certain dramatic year in the seventeenth century, when, so far as England was concerned, the "divine right of kings" was brought to the dust, and with it the head of Charles I. Henrietta, the Queen—fondest of mothers, most faithful of wives, and yet, as a Royal Consort, one of the most unhappy women who ever shared a throne—was, in a sense, Charles's bad genius. Known as the "Queen of Sorrows," she was the implacable enemy of the new theories of Parliamentary Government advocated, and finally established by Cromwell, and did all in her power to persuade her husband to withstand the demands of the Commons. Charles yielded to her strength, and in an evil hour for himself defied the democratic spirit then arising in the country.

Woman, Wife and Mother.

It is impossible to judge a film after seeing a few shots taken in a studio. But it struck us that the personality of Charles I.—weak, romantic and ineffective—was rather more dominating than that of his Queen. Historically, of course, too, Henrietta is entirely overshadowed by Charles. There is, however, sufficient warrant to single out the "Queen of Sorrows" as a woman who had a marked effect on the course of English politics, and her influence over her Royal spouse, together with her striking character as a woman, a wife and a mother, will, no doubt, be amply apparent when the film is assembled and shown.

Producer and Players.

This B. and C. production is wonderfully acted. Russell Thorndike is an ideal Charles—features, form and demeanour all corresponding admirably to one's preconceived ideas of how the ill-starred King should appear. As Henrietta, Janet Alexander is splendidly suited to her part—regal, yet wholly human and appealing, and carrying herself in a manner perfectly adapted to her station and situation. In the capable hands of Edwin Greenwood, the producer, and the above-named players, the film took on life and meaning as we watched, and bids fair to be worthy of the recent previous experiments in the historical mode for which B. and C. are already justly famous.

The B. and C. Policy.

Later, Mr. Edward Godal, managing director of B. and C., explained the motive of the company in making these two-reel features (which also include, it should be mentioned, the "Gems of Literature" series). He had long thought, he said, that there was room for a truly educative picture which should also be good entertainment, and run for more than the ten minutes or so usually assigned to most pictures not definitely "drama" or "comedy." The exhibitor was too prone to regard anything with the slightest tinge of "educational" value as a mere "filler." The "Wonder Women of the World" were not produced, nor would they be released, as "fillers." They were "features" in every sense of the word, except length, and as such deserved an appropriate place on the program.

Two-reel Top-liners.

Mr. Gordon Craig, managing director of Regent, emphasised this point. The B. and C., he reminded those present, was the second British film company to be established in the country. Now it was second to none in the class of work in which they were specialising. They wanted to impress on exhibitors the fact that the "Wonder Women" series must not be looked on as short stuff to be snapped up for the ordinary "fill in" price of 30s. "We want to see these pictures figuring as top-liners," he declared. No doubt they could have padded out all their historical films to eight reels if they had cared to, but there was a greater art in compressing the subjects into two. He could assure exhibitors that the slogan adopted in making these films was, "All punch and no padding!" They had spared no expense to get the best possible scenarios, the most talented artistes and the most appropriate costumes and settings.

We were glad to hear that exhibitors who first fought shy of them are at last beginning to realise the screen value of Regent's "Secrets of Nature," and we have little doubt that when the "Wonder Women" and the "Gems of Literature" are released the public demand for them will be commensurate with the cost and care, the brains and pains that have been put into them.

SCENE FROM "THE ROMANY."

Digitized by Google

"IDEAL'S" COMING BIG PICTURES

Exhibitors to be "Ideal's" Guests in London.

FOR the first time in the history of the trade, IDEAL FILMS, LTD., are inviting exhibitors from all over the country to attend a special Demonstration of their new pictures in London.

Leading theatre men will be conveyed to London in special trains or reserved carriages, and arrangements are being made by "Ideal" to ensure the perfect comfort of their guests during what it is hoped will be their profitable stay in the metropolis.

Before we describe the object of this important movement, and the mutual benefits it is hoped the trade will derive, it is necessary to mention that the pictures the exhibitors will see are:

1 "THROUGH FIRE AND WATER."

Adapted from the widely-read novel, "Greensea Island," by Victor Bridges, which first appeared in the "Yellow Magazine," and then became a "best seller." The story is one long succession of thrills, with an amazing finish. Thomas Bentley production; Flora le Breton and Clive Brook in the cast.

2 "THE GRASS ORPHAN,"

A sentimental drama of the "Smilin' Through" type, that is both sweet and strong. Adapted from "The Paupers of Portman Square," by I. A. R. Wylie. Produced by Frank H. Crane, and with Margaret Bannerman and Little Peter Dear heading a powerful cast.

3 "THE HARBOUR LIGHTS,"

the great George R. Sims and Henry Pettitt melodrama. Produced by Tom Terriss, and with Tom Moore and Isobel Elsom as the leading stars.

Now, in inviting exhibitors to this special Demonstration, it is not necessary to describe in any further detail these great subjects upon which "Ideal" have lavished so much care. They will speak for themselves. It is more to the point to explain the objects of "Ideal's" invitation.

[P.T.O.

Digitized by Google

"Ideal's" Coming Big Pictures—

WHY

"IDEAL" ARE BRINGING EXHIBITORS TO LONDON

THE first object of the great exhibitors' pilgrimage to the special "Ideal" demonstration is to afford them an early opportunity of forming an independent judgment of the pictures to be seen, and of disseminating their views throughout the trade. Never before have so many pains been taken to acquaint the trade thoroughly, and so well in advance, with the nature and quality of the goods offered to them. Within a very few days all the kinemas of the country will know precisely all about the films, and will have ample time to make up their minds about them.

That is not all. This striking innovation will revolutionise what we may call the First Show System. If "Ideal" had set out to trade-show these three pictures all over the country in the usual manner it would have been several months before many exhibitors in the provinces would have seen all three films, and by the time they did see them they would probably have been compelled to unsettle their books and re-cast all their arrangements.

The system "Ideal" now adopt will enable all exhibitors to make their arrangements ahead with the utmost convenience, and the greatest profit to themselves; and it places the country exhibitor on a level of absolute equality with the London man.

"Ideal" will not stop at a mere invitation to the special demonstration. They want their guests to be something more than lookers-on. They will ask exhibitors to furnish their own suggestions with reference to the films shown, and, so far as suitable and practicable, will adopt them.

That means to say that, again for the first time, "Ideal" will unite local necessity with their own experience. In a word, they will inaugurate a new era of active co-operation between themselves and their clients.

Digitized by Google

"Ideal's" Coming Big Pictures :—

SPECIAL SONGS FOR "IDEAL" PICTURES

THIS vital principle of co-operation will be carried along every stage. "Ideal" have engaged experts to offer their assistance in the effective presentation of their films inside the theatre.

"Ideal" have contracted with famous writers and musicians to compose special songs, illustrative of each of their new films. Their catchy music and effective verse will, it is certain, make them immensely popular, and they will be hummed and strummed from end to end of the country. The old practice made a picture of a song; "Ideal" are making a song about a picture. The songs will be offered at nominal prices to exhibitors booking the films, for sale or distribution among the public, and will form a novel and unprecedented advertisement for the pictures.

Further, "Ideal" will co-operate with exhibitors in initiating a vast advertising campaign during the showing of the pictures, on the lines that brought so much grist to the mill of London exhibitors who showed "A Bill of Divorcement."

Exhibitors will know where these advertisements will appear, what they will say, and how they will look, and the snowball effect of the progressive advertising of a number of pictures will not only draw attention to those films, but to the theatres themselves, and help to bring back vanished patrons.

In addition, there will be numerous advertising novelties and the customary publicity, made as original as possible.

[P.T.O.

Digitized by Google

"Ideal's" Coming Big Pictures :—

CAPACITY HOUSES FOR EXHIBITORS

TO sum up, "Ideal" will recognise more than ever that renter and exhibitor are partners in a great enterprise. Each is part of the other, and if one is to succeed the other must prosper.

We reserve to the last one point of crucial importance about these films. Each of them is six reels in length—no more. They have big stories and could easily have been developed into eight, nine, or ten reels apiece, but "Ideal" believe in making films as short as possible, and not as long as possible.

Take in this single fact, for example: For one of the pictures, "Through Fire and Water," over 30,000 feet of negative were taken, but only 6,000 feet—the most forceful and vital—were retained.

As an exhibitor you know the advantage of having a really great picture in only six reels. It means that you can have a lot more houses when you want to. It is the best way we know of to bring the very maximum of possible business to the picture theatres throughout the country, and it offers by far the most hopeful business-getting methods hitherto presented to the trade.

Finally, if this advertisement sins against length, at least our films do not. Study it, and keep—

WIDE AWAKE!

IDEAL FILMS Ltd.,

76-78 WARDOUR STREET, W.1.

Digitized by Google

MANCHESTER C.E.A. COMMITTEE MEETING.

Fred Carlton Reports Progress.

IN the unavoidable absence of Mr. W. Stephenson the chair at the last Manchester branch meeting of the C.E.A., recently held at 40, Brazennose Street, was taken by the vice-chairman, Mr. E. Mitchell.

The organiser, Mr. Fred Carlton, reported the continued progress of the branch and pointed out that no committee meeting had been called for November owing to the fact that their time had been fully occupied with efforts in connection with the tax campaign. The results of their labours in this direction were now well known, and Lancashire had a majority of M.P.s in favour of abolition. They were not going to rest on their oars in this matter, however, but would continue the campaign fully and thoroughly and with unity. If there was a split in the camp now and any section of the industry made a move by itself then it would be good-bye to total abolition. The minutes of the previous meeting were passed and correspondence read from London, Liverpool and Scotland, and duly dealt with.

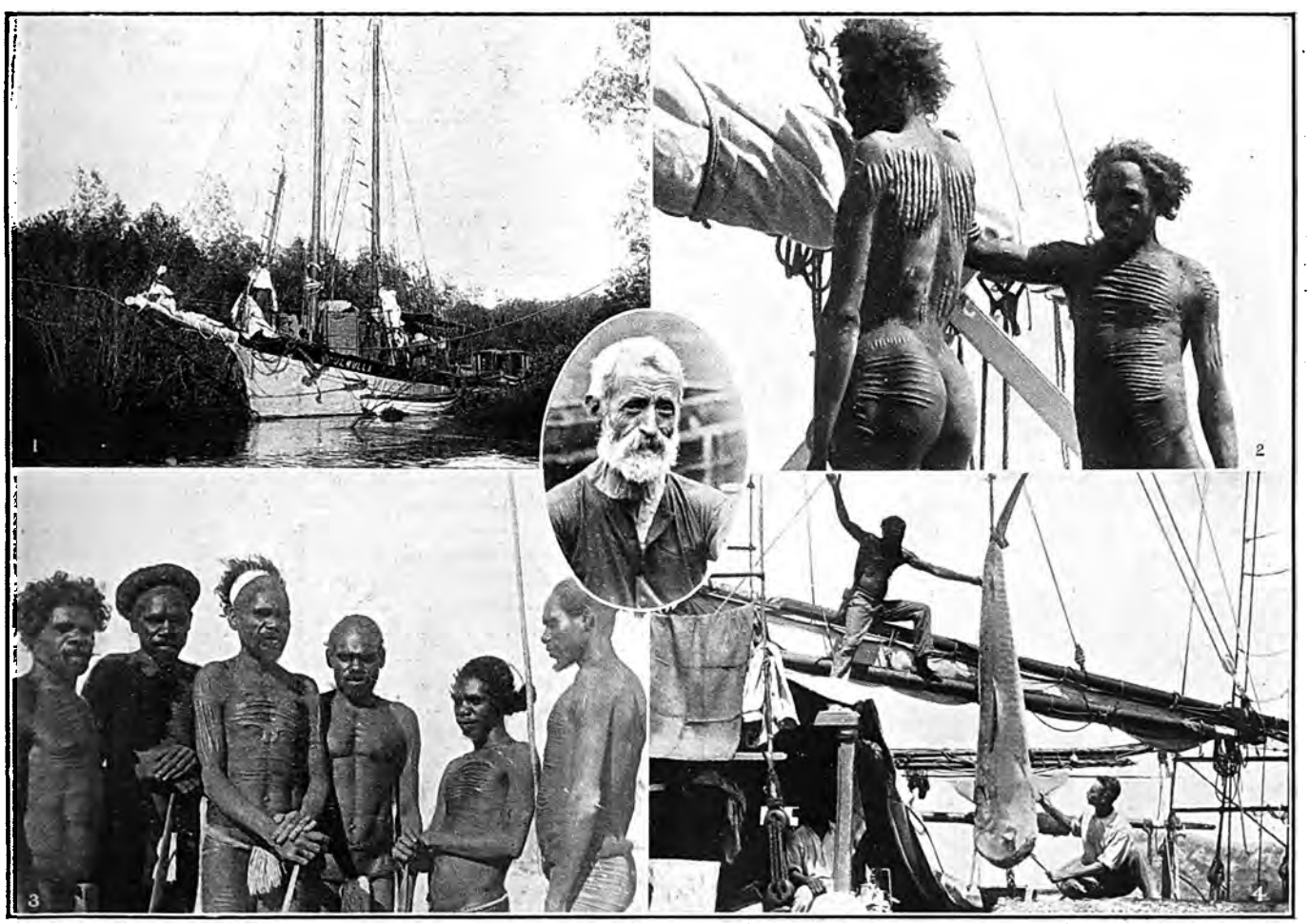
A question as to whether there was any information forthcoming regarding the local Benevolent Fund was put by the chairman, and, in replying, Mr. Carlton pointed out that he had written for information but had not received a reply. In his opinion, there would have to be a trade inquiry into the matter.

Proceeding to other matters, Mr. Carlton explained the work of the General Council *re* the Home Office regulations, and stated that in some cases the saving to members came to 80 times the amount of their subscription. He further gave the information that although the C.E.A. was some 3,000 strong, new members were joining at the average rate of 40 each month.

He emphasised the fact that nearly every case that had been before the Courts had been won by Mr. Norman Hart, and that in all cases arbitration was sought before going to law. Mr. Hart was a man who had a most wonderful grasp of the legalities of this industry and a man who would never make himself the laughing stock of the country by arguing that a second run was more valuable than a first run. The C.E.A. generally, he said, and the Manchester branch in particular, are forging ahead surely and thoroughly, and in all their work they will fight cleanly and play the game and will never descend to using a private and confidential communication for uses of publicity, even if one falls into their hands.

The general meeting was fixed to take place on January 19, at the Victoria Hotel, Manchester, the committee meeting to precede it at 11 a.m.

IN THE FOOTSTEPS OF DE ROUGEMONT.



(1) The Culwulla, the vessel in which the producers of the film, "In the Footsteps of De Rougemont," made a 6,000-mile trip around North-West Australia to secure the interesting pictures of savage life seen in the film. (2 and 3) Examples of flesh ornamentation made by slashing the flesh and rubbing earth into the incision. (4) A shark captured on the trip; its great size can be gauged by comparison with the native in the picture. (Centre) A reproduction of one of the only two photographs of the late Louis de Rougemont, upon whose adventures the film is based. Gaumont's control the British rights of this remarkable picture.

Digitized by Google

SCENE FROM "MIRAGE."

Mirage.

Splendidly acted film which has thin story and drags considerably.

GEORGE CLARK PRODUCTION
(Released by Stoll).
Length, 5,000 *ft.*
Release Date, *May* 21, 1923.

IN many respects "Mirage," the George Clark production which Stoll's showed on Friday, is a tragedy. It is one of the finest-acted pictures I have ever seen, containing some glorious shots, but the story is so thin that before the end of the film is reached one is almost bored to distraction. Rarely have I ever seen a picture which enthralled one with the beauty of its acting and production and at the same time gave a sense of irritation at its inordinate length: yet this picture is only just over five thousand feet, and the feeling I received during its screening was that it would never end.

Candidly, "Mirage" is too thin a story to build a five-reeler upon, although Mr. Arthur Rooke, the producer, has achieved wonders. Never was a producer so well served with his actors as Mr. Rooke is in this particular photoplay. Each and every character is magnificently represented. Edward O'Neil as the old Vicomte living over the days of his past, Douglas Munro as his faithful servant, and Blanche Stanley as Mrs. Bulpitt, the cook in love with the servant, give a portrayal to their several characters that could not possibly be finer.

The sheer pity of it is that it is wasted upon poor material. The story is very simple and in its way beautiful, but it does not warrant being made into a five-reeler. The story, briefly, is as follows:

SCENE FROM "MIRAGE."

Review of Ne

All About This

Complete financial ruin has overtaken Vicomte Guesclin, and he made his home in a London boarding-house. Bequeathed a riverside cottage, he moved to Sunningham, accompanied by Courtot, a faithful man-servant. There he met Rozanne, a charming girl, whose mother he had loved. He fell in love with her, and only his poverty prevented him telling her so, the disparity of forty years between being considered by him of no moment. Then he heard that a dying uncle intended leaving him £40,000. The old man proposed to Rozanne, and, although she loved a youth, she accepted Guesclin because she believed it to be her uncle's wish. Guesclin sold two precious trinkets to assist the uncle and discovered that Rozanne loved the youth. Simultaneously came the news that his uncle had not bequeathed the money. The mirage faded, and the Vicomte asked to be released from the engagement. And Courtot, who, too, had had a glimpse of the mirage, could not marry Mrs. Bulpitt. With their visions dissolved they returned to London.

As I have said above, it is one of the most beautifully acted productions I have ever seen, but the wearisome frequency of seeing the same situation time after time with the old Vicomte calling up the shadows of the past, becomes, after a while, immeasurably boring. There are many superb touches in this film which are a sheer delight to the eye. Mr. Rooke sets his cottage in a beautiful location and his little domestic touches are wonderfully true. One great fault of the picture, however, is the continual fading in and fading out of scenes and the inexpressible melancholy of the whole atmosphere. The film finishes on a sad note, the old man going back to his boarding-house, broken and shattered.

Every one of the actors is splendid. Edward O'Neil gives a marvellous performance, never overdoing it, and making the sad and wistful personality of the Vicomte a figure that bespeaks one's entire sympathy. Douglas Munro has never given a better performance on the screen. His love scenes with Mrs. Bulpitt are a sheer delight to the eye, and the final scene, wherein he tells her he cannot marry her and she tells him to go with his master, is wonderfully well done. Blanche Stanley as Mrs. Bulpitt makes the homely figure of the cook stand out and gives an extraordinarily fine portrayal. Never was a film containing such extraordinarily fine scenes better acted, but it is sad to confess that it drags terribly and does not permit cutting.

"Mirage" is not strong enough to stand five reels, but it grieves one to turn down a picture remarkable for its acting and production excellence.—E.W.F.

Where Danger Smiles.

Described as a stirring story of the great open spaces.

PRODUCERS, VITAGRAPH.
Length, *Five Reels.*
Release Date, *October* 1.

THE most obvious thing to say about this film is that, though it is good of its kind, the kind is very hackneyed. It is recommended, for one thing, on account of its "Western atmosphere." Apart altogether from the fact that a considerable portion of the British public are now getting

Digitized by Google

w Productions.

Week's Pictures.

heartily sick of the "Western atmosphere," we doubt very much whether the sort of exploits depicted are really representative of the "atmosphere" which now pervades the West. The buccaneering, cowboy, lynching business is by this time merely a tiresome film convention, and we should be glad if it were given its quietus.

That said, it must be admitted that, considering its subject (and "atmosphere"), "When Danger Smiles" has been excellently produced. Where it might otherwise lag in interest and excitement, the unflagging zeal of the chief performers succeeds in whipping it up into something resembling reality; while all through we are able to fall back on the broad and breezy talent of William Duncan, who takes the leading part. Duncan is, of course, a tower of strength in a photoplay of this sort. He has personality and charm, a fine type of face for the screen, and is, withal, a dominating, upstanding hero whom neither the ladies of the story nor the stalls can easily resist. In this drama of New Mexico he captivates, and is captivated by, a Spanish girl in three successive situations, the cumulative effect of which lends a rather novel piquancy to the story. In the first situation—a dance under some friendly trees—he sees only her eyes, her native veil hiding the rest of her face. They kiss, and are duly started on the "love path," which, in films of this nature, can have only one ending. The ensuing plot takes some little time before it is well under weigh; but a fracas outside the dance club in which Ray Chapman (our hero) is badly wounded, leads up to the second meeting with the fair Spaniard, who nurses him back to consciousness. And yet not full consciousness; for Ray is dazed, and beyond being vaguely sensible of the presence of a beautiful ministering angel (whom he calls his "moonflower"), he does not recognise the inamorato of an hour before.

In the third situation, Ray is introduced to the lady by her father as a prospective husband. The father announces in a previous interview with his daughter that the young man has been interested by the recital of her charms, and has also been informed that a large dowry would be provided for her. When she discovers that Ray is the man, she is violently indignant that one who had protested his love should have been thinking about money, and she repulses him—not without a characteristic Spanish gesture, which, in this case, takes the form of aiming a vase at his head. When another lover approaches and asks her hand, she consents on the condition that he kills Chapman.

Holmar, the "second lover"—and "first murderer"—of the play, engineers a little plot at the card table, in which Ray is made to look like a cheat. This ends without bloodshed, but Holmar is not to be denied, and later goes up to Ray's hut with the intention of "knifing" him. He plunges his weapon into a recumbent body—but it is not that of his rival. Ray's friend, Barker, receives the blow and is carried away for dead. The villain then bethinks him that, though he has not killed Ray, he may still be the means of his death if he can manage to fasten the guilt of the murder upon him. From this point onwards "When Danger Smiles" proceeds in the manner of a conventional "Western" story. Alarums and excursions; wrongful accusation; escape and disappearance of hero; stealthy visits of heroine to his hiding place in the hills; arrival of Sheriff with search party; terrific fight with villain; recapture of hero; preparations for lynching; dash to the rescue in niche of time by heroine and the Sheriff's men, and wild final dash over the plains by the villain, who is eventually shot—all in the time-honoured "Western" manner. A sentimental silhouette for Ray and his "moonflower" completes the picture.

SCENE FROM "WHEN DANGER SMILES."

As will have been seen, "When Danger Smiles" does not break very much new ground. A lot of it towards the end is simply our old friend, the "cowboy" film. The producer has a rest and lets them "get on with it." Up to a point the plot is intriguing and well told, but the concluding scenes are the stalest of screen conventions. For the sake, however, of the acting of Duncan and his co-star, Edith Johnson (in the part of Caravelle, the Spanish beauty) the production is worth seeing. It should make an average appeal.

Trooper O'Neil.

North-West police story which will make good program picture.

FOX PRODUCTION.

Length, 4,850 *ft.*

Release Date, October 1, 1923.

AS its title suggests, "Trooper O'Neil" is a North-West mounted story with the usual ingredients—the way-back store, the outlaw, the trooper, trappers and French Canadians. Its story, however, is kept fresh by some good

SCENE FROM "TROOPER O'NEIL."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

acting and some of the outdoor settings, especially those introducing the stories, are a testimony to the choice and the skill of the photographer.

The main part of the story hinges upon the murder of Jacob Dell and the tracking of his murderer by the trooper (Charles Jones) and the recruit (Sid Jordan). O'Neil, after a reconstruction of the crime, becomes positive that the murderer has a wound in his right side, a bullet embedded in the wall having the appearance of having passed through a body. He suspects the Lestranges' household and sets the recruit to investigate, disguising himself as a trapper. Rescuing Marie Lestrange from a bear-trap, a love interest springs up between them, to be suddenly strained when the girl coming-to from a fainting fit, confesses to a wound in her side. "'Twixt love and duty" is the keynote of the remaining scenes, and the girl's arrest is followed by a dying confession from the lover of Marie's sister, Celeste, whom Jacob Dell had wronged. Marie had received the bullet in endeavouring to save Dell from Pierre's revengeful wrath.

As a program picture "Trooper O'Neil" will find a welcome among lovers of North-West stories.

The Lights of New York.

An unimpressive picture, built up of two altogether unrelated stories.

FOX PRODUCTION.
Length, 5,550 *ft.*
Release Date, *May* 28, 1923.

THE moral stories illustrated by wood-cuts by which it was sought to train our grandfathers in the way they should go, when they were attending rustic Sunday schools in 1850 or thereabouts, have long since ceased to impress, and memories of them awaken tolerant but slightly contemptuous smiles. It was, therefore, a trying experience to find that "Lights of New York," which Fox trade showed this week, was for the greater part one of these "Eric, or Little by Little" stories told through the medium of the screen. When one remembers "Lights of London" as a story, "Lights of New York" pales its ineffectual fires.

In the first place New York clubs must be dull affairs for clubmen to gather round a new comer to listen in rapt attention to goody goody stories of the kind which "Lights of New York" tells, and the scene showing the aged clubman in tears at the young man's recital strikes the spectator as slightly ridiculous. The story itself would make the basis of a good comedy—the adoption of a small boy by a pawnbroker offering an excellent theme. The mother enters the shop to pawn her wedding ring, but the soft-hearted "uncle" refuses to take it, and gives her money to help her on. She goes out of the shop, sits on the cellar flap, and takes advantage of the scribbling tablet and pencil which the pawnbroker has left outside to bequeath the baby to him, telling him by letter that she is going "to her Maker in peace." Of course, the boy grows up good to begin with, but falls into temptation, a very vivid dream, in which he robs and kills his foster-father and mother effecting his conversion. This story gives a hint as to why the film was called "Lights of New York." The pawnshop in the first scene was illumined by a candle, the passage by a naked gas flare, the sitting-room by incandescent lamp, another passage by a paraffin lamp, while in the dream the shop is electrically illumined.

Unfortunately, the recital of the story of the human pledge was not long enough, so with the introductory "That reminds me," a second story was embarked upon. This is much better than its predecessor and the acting of Marc Macdermott makes this quite a good episode. One had a fear, however, that someone would say, "That reminds me," and proceed with another goody goody story.

In the first episode the acting of Frank Courier as the pawnbroker calls for favourable comment, but the Robert Reid of Clarence Nordstrom was too St.-Vitus-like to be attractive.

Plain Grit.

Reginald Denny in North-West two-reeler.

UNIVERSAL PRODUCTION
(Released by European).
Length, Two Reels.
Release Date, March 26, 1923.

THIS story of North-West Mounted Police life is not unlike "Don't Let Go," another two-reeler which European trade showed a few weeks ago, in which, too, Reginald Denny was starred. In that, as in the film under review, he is a policeman who is dismissed the force owing to suggested neglect of duty, and afterwards takes to drink. Eventually he redeems his past by securing the arrest of the man who previously was responsible for his downfall.

The story is briefly told: Sergeant Frank Evans, of the North-West Mounted Police, runs Jim Butler to earth after a keen struggle. Evans is doped by a woman, and Butler escapes. One year later Butler has prospered and owns a saloon. He neglects his wife for another woman. Evans meets him and in a struggle Butler is shot.

It is a picture which will fill a useful place in a program.

Some Family—The Cabby.

Two Century Comedies of average Universal standard.

UNIVERSAL PRODUCTION.
Length, Two Reels.
Release Date, March 25, 1923.

"MADHOUSE FANCIES," the title given to two of his poems by Robert Browning, would not make a bad title for the two Century Comedies which European trade showed this week. "Some Family" and "The Cabby" were the titles, the former being a Lee Moran comedy, the latter starring Maudie, the mule.

The story of the first picture, as given by the synopsis, is as follows: Lee Moran calls on his sweetheart, Ena. While he proposes, the whole family listen in. When he asks the consent of Ena's father, he refers him to mother. Mother in turn refers to brother, who finds out Lee has 350 dollars in the bank. So he buys a car with the money.

Then when he wants to take Ena out for a ride, the whole family goes along. He can't get rid of them, so he cuts the car in half, and finally gets away from them, by cutting away from brother's half and disappearing with Ena.

That is the bare story, but much ingenuity has been sacrificed on the details. The opening scene showing a vulgarly fat woman rolling over and over on a landing to press a pair of trousers is a type of the antics of the picture, most of which are merely silly.

"The Cabby" is rather madder than its predecessor, and a game of poker, a wedding, a tailor into whose till some kittens get and cause it to walk down the street, figure in this with the bewildering perplexity of a nightmare. In the two comedies the great stroke of comic genius is the division of the car in "Some Family." This has been used with really excellent effect and one could wish for more of this to the exclusion of what is less amusing.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

The Counter Jumpe

Larry Semon disports himself in a "store."

PRODUCERS, VITAGRAPH.

Length, Two Reels.

Release Date, June 4.

THE American "store" is the temple of the American slapstick film, and in this offering (which features Larry Semon) the resources of the "store" are used for all they are worth—and a lot over. Larry, as a counter-hand, races to and fro in his usual style, and lays the traditional traps for the less nimble characters who play up to him. For those who still retain their fondness for seeing bags of soot, pails of white-wash and the contents of pie-dishes being hurled about at all and sundry, the latest Semon picture will, no doubt, provide half an hour of honest mirth. Some of the tricks are ingeniously performed, and, as of yore, we wonder "how they do it." But at the best it is rather a crude humour. "The Counter Jumper" is calculated to provoke shrieks of laughter among the children, who generally delight in this sort of thing. Those of more adult mind will, no doubt, wish that the American slapstick purveyors would now and then think of something new for a change. Otherwise this is decidedly a "U" film.

The Marriage Chance.

Wardour's Latest Photoplay Re-reviewed.

AT the request of Wardour Films, who feel that their production was somewhat hardly judged in last week's issue, we have again viewed their picture, "The Marriage Chance." This photoplay, which is a curious conglomeration of farce and tragedy, is one that every exhibitor should see for himself before booking.

In our previous criticism of this picture the reviewer was a little severe in describing it as American junk, for the earlier parts of the picture contain some excellently played farce. What, however, is extraordinary, is the manner in which the film suddenly jumps from farce into sombre tragedy, with an ending which leaves the spectator very much in the dark as to what it has all been about.

The picture opens remarkably well with some really funny situations, but the surprise ending, which turns out to be nothing more than a dream, is not calculated to enhance the value of this photoplay. "The Marriage Chance" has the advantage of an all-star cast, featuring as it does Henry B. Walthall, Irene Rich, Milton Sills and Mitchell Lewis, but it is a pity that such a brilliant cast should have been let down by a story which, opening well, disappoints and somewhat bewilders one at the finish. "The Marriage Chance" is a picture that will appeal to popular halls where the audience is not too discriminating. The photography, acting and lighting are excellent.

NEW PREMISES PROBLEM FOR MANCHESTER RENTERS.

THE problem of finding suitable new premises is one that is likely to seriously confront several of the renters in Manchester during the present year; as in several instances the buildings in which they are housed have changed hands, and their premises are needed for the development of new schemes. Then there are a number of firms who find that they cannot build the film storage vaults necessary to conform to the new regulations, in their present premises, and, naturally, as they are desirous of keeping their films under their own immediate control for dispatch, they have to seek suitable accommodation elsewhere.

These firms are going to experience no easy task to discover and secure the kind of places they require. For a long time there has been a shortage of shops and offices in Manchester, and the position is not much better to-day.

Their task will be the harder because they will want, of course, to remain in that area known as "filmdom," which extends from Gt. Ducie Street to Deansgate, and includes Cannon Street and Corporation Street.

It will not be surprising, therefore, if in view of these circumstances we again hear something of the scheme for a central building, within easy access of the railway stations, to accommodate all the renters and to include trade show theatre, and club rooms, which on several occasions during past years has been propagated. At one time this matter was seriously tackled by several gentlemen who had plans drawn up for an ideal site they had in view. When one thinks of the fate of the Kinema Exchange and the centralisation scheme fiasco, however, the chances for the success of such an ambitious proposition seem remote.

"MORALITY."

"MORALITY," the uncensored film which was the subject of a great deal of discussion at the recent meeting of the Northern Branch of the C.E.A., was seen last week by the Bradford Watch Committee and passed for public exhibition in that city. It will make its appearance at the Picture House, Thornton Road, on Monday next. This production, which is controlled by Capitol Productions, Ltd., of 49, Deansgate, Manchester, attracted large audiences when it played as a pre-release at the Winter Gardens, Manchester, for a fortnight. It has been featured, also, with great success at other halls in various parts of Lancashire and in some cases has been booked for a reappearance.

AT LIBERTY

HARRY CLEGG,

Late Manager for 5 years of

The Whitehall Cinema

HIGHER OPENSHAW.

OPEN FOR FIRST-CLASS OFFERS

Renting or Exhibiting.

Communications:

11, HIGH ST., DROYLSDEN, Near MANCHESTER.

Digitized by Google

New Year's Meeting of Liverpool C.E.A.

The Tax, Cost of Films, and Annual Ball.

From our Own Correspondent.

MR. J. H. DOVENER (chairman) presided over a very good attendance at the monthly meeting, held on Friday, January 5, at the office of the secretary, Mr. G. Dudley West, 10, Cook Street, Liverpool, of the North-Western Branch of the C.E.A.

Prior to the commencement of the business the Chairman moved that a letter be sent to the Scottish Branch expressing the deep regret of the members of the North-Western C.E.A. at the loss sustained by the Association in general, and the Scottish Branch in particular, by the death of Mr. J. J. Bennell. Their president (Alderman Trounson) and himself had been associated with the late Mr. Bennell on the General Council for a considerable time, and no one commanded the confidence, respect, and esteem of the delegates more than Mr. Bennell did. His sterling honesty, his fine sense of justice, his fairness, his candour, and his kindliness gained for him a depth of respect and affection accorded to few men in the trade. His wise counsel was an invaluable asset to their organisation. No one who was present could ever forget the wonderful valedictory address he delivered at Edinburgh in which he said: "I have come to say farewell to you all. This is the last time I will be with you in public. I have looked forward for weeks to being with you to-day to give you that message, and I have gathered my strength together during that time so that I might fulfil my desire." It was the most impressive and the saddest speech he (the speaker) had ever listened to.

Alderman Trounson seconded. He said that the late Mr. Bennell was a father to everyone, and there were few men living who had made such an impression in the British kinema industry as he had done. He received a letter from him, written from his death-bed, and he knew of no man who could have written a letter in such terms as he had done. The trade had lost one of its greatest personalities and had suffered an irreparable loss, and the greatest tribute they, as exhibitors, could pay him would be by following in his footsteps.

A resolution of sympathy to be sent to the Scottish Branch of the C.E.A. was carried in silence, members rising in their places.

Liverpool and the Tax.

Alderman Trounson, referring to the meeting of the Council at Stoke, said the object of changing the venue of the meetings was to enable the Council to go round the different branches and let them know what they were doing. One of a number of matters dealt with was that of the Entertainments Tax Committee, which met the night before. As far as Liverpool was concerned, they had made a better show in respect to this Tax business than in anything else they had undertaken. He (Alderman Trounson) had looked upon this branch as a black sheep, but now considered its efforts had been very satisfactory. It was intended to employ the screen for propaganda purposes right up to Budget time.

The Gaumont Slides.

With a view to carrying on the campaign in the meantime, they had approached F.B.O., Gaumonts, and Pathé with a view to securing publicity through their gazettes. Unfortunately they had only been able to pursuade the Gaumont Company to do anything, and that firm had behaved very handsomely. There would be no cost, except for cartoons.

The Alderman suggested that the branch would be well advised to apply its mind to two very important matters—Tax abolition and the high cost of films. Headquarters were dealing with the Tax; the only thing for exhibitors to see to was that the Gaumont Graphic was screened. Regarding the high price of films, he thought that the question would bring in exhibitors who had stayed out of the Association. The branch would probably get a document from headquarters dealing with the question.

The Chairman: I hope you will give due thought to the president's remarks, and give preference to the Gaumont Graphic. I understand that Pathé and the Topical Budget have definitely refused to help us. B. Bailey said he knew of one hall that was at present in a bad way and had paid in two or three years between £2,000 and £3,000 in tax; now the traders had to take a pound or two.

Alderman Trounson said that out of 75 members of the last Parliament who voted for abolition, 71 had been returned to the new House. He thought that was rather remarkable.

Cost of Films.

On the proposition of the Chairman the following resolution was adopted:

"That this meeting of the North-Western Branch of the C.E.A. views with alarm the increasing cost of film hire, which, it contends, threatens exhibitors in their business, and instructs all members to consider and discuss this matter with a view to formulating the national solution."

It was agreed to send a copy of this resolution to all the members, and to request them to attend a special meeting of the branch on Friday, January 19.

Charity Appeals.

The Liverpool Guild of Undergraduates wrote asking for permission to (1) exhibit slides, (2) show 100 feet of last year's procession, and (3) take a collection in the picture houses on January 26 for medical charities.

On the suggestion of Alderman Trounson it was decided to send a reply to the Guild to the effect that in view of a national hospital scheme being under consideration by the C.E.A., the branch was unable to entertain their request.

It was agreed to grant the application of the St. John Ambulance Association to exhibit a film depicting the life and work of Florence Nightingale at the Palais de Luxe on Sunday, April 15. The Chairman said the directors were quite willing to lend the hall; as a matter of fact they lent it for evangelical services every Sunday.

Sharing Terms.

The Birmingham resolution, refusing to book films on sharing terms, was, on the proposition of the Chairman, endorsed.

It was agreed to hold the annual meeting of the Branch on Friday, February 2.

Digitized by Google

The Annual Ball.

After the completion of the business on the agenda the meeting proceeded to consider the question of holding the annual kinema ball.

Fred Weisker said there was no doubt that the four dances, especially the last two, had done a great amount of good for the trade in Liverpool. It was the very best thing they could do to hold a ball annually, and he suggested that the North-Western Branch of the C.E.A. should take it over and run it as their official ball. Both the gentlemen connected with the renters who had assisted in running the ball were resigning their positions on the committee. There were so many dances floating about under the name of "kinema" that he thought it high time the Branch should take it up as an official affair. He suggested that W. J. Locke be appointed hon. secretary.

On the proposition of Fred Weisker, seconded by W. J. Locke, and supported by B. Bailey, it was unanimously agreed to hold the kinema ball at the Adelphi Hotel on February 20, under the auspices of the C.E.A. W. J. Locke was appointed secretary and treasurer.

Messrs. Russell (Weisker Bros.), Rawson (Wardour), Fearnett (F.B.O.), Chisnall (Vitagraph), and Dartnall (Fox), who, as representing the renters, were invited to take part in the discussion, expressed their agreement with the action of the C.E.A., and promised to assist in making the affair a success.

The members of the Branch were appointed *en bloc* as the committee, and the following, together with the chairman, vice-chairman, and secretary of the Branch, were elected the sub-committee: C.E.A. members, Fred Weisker, W. J. Hughes, M. Cowan, S. Eaton and B. Bailey; renters, G. Dartnall, F. Chisnall, W. R. Rawson, E. Haigh, jun., and J. A. Fearnett.

Tickets, to include dinner, were fixed at a guinea each. The reception will be at 7 p.m., dinner at 7-30, and dancing from 9 p.m. to 2 a.m.

CHANGES AT WALTURDAW'S

RUMOURS have been rife during the last few days concerning important changes in the personnel of the Walturdaw Co., Ltd. We are able to definitely announce the appointment of Mr. Allan Byre as chief of the film hire department of head office and the branches.

Mr. Allan Byre, prior to joining the Walturdaw Co., was sales supervisor of Goldwyn, Ltd. His rapid progress in the film industry undoubtedly calls for special notice. He entered the services of Goldwyn, Ltd., at its inception—nearly three years ago—as outdoor representative. His keen initiative and pleasing personality were quickly recognised by Goldwyn, who appointed him as sales supervisor. In that capacity he earned for himself a very high reputation. He is a keen organiser, and in his new appointment he will undoubtedly continue his successful career.

The Walturdaw 1923 program offers Mr. Allan Byre infinite scope, and he has every confidence that he will continue to maintain the reputation of offering to exhibitors big box-office attractions.

It is interesting to note that Mr. F. G. Donne, who has held the position of film sales manager for several years, has been appointed general branch supervisor. As film sales manager Mr. Donne handled many famous productions, including "Daddy Long Legs" and a number of the big First National attractions of 1921. His new appointment will bring him into contact with many new faces who will, we feel sure, be captivated by his breezy personality and sound business acumen.

As we announced last week, J. B. Wilson, who was in control of the Walturdaw publicity, has been appointed manager of the Birmingham branch.

The publicity is now under the direction of Mr. Albert Bolton, whose work in this department is well known to the trade.

INTERNATIONAL FILMS.

Granger's Ambitious Plans.

AT the beginning of the year, Granger's announced that their policy would be to handle big international films, providing that such productions were artistic and 100 per cent attractions. In addition to the excellent new program, of which details have already been given, Granger's have now strengthened that program with several outstanding super-productions.

A Big German Film.

"Dr. Mabuse," Germany's latest and greatest masterpiece, has been acquired at a record price. This film has a story which, for originality and strength, has never been surpassed. In addition the sets are gorgeous and the production and acting are of the highest order. Having in view the remarkable nature of the production, Granger's will exploit and put out this film on entirely new and novel lines, which will considerably benefit exhibitors.

French Version of an English Novel.

Another acquisition, "Within the Maze," is a great French film, from the novel by Mrs. Henry Wood, and produced by Films Legraud. Many of France's foremost artistes appear in this production, and in addition two popular British players, Gerald Ames and Constance Worth.

Starring Wyndham Standing.

The ambitious Granger-Binger super film version of Henry Arthur Jones' famous play, "The Hypocrites," upon which an enormous sum has been spent, is now almost completed, and it will be presented to the trade at an early date. Wyndham Standing, one of America's most popular stars, is the featured player, and the all-star cast includes such prominent British stage and screen artists as Harold French, Sydney Paxton, Bertie White, Roy Travers, Lillian Douglas, Gertrude Sterroll, and Mary Odette. The production is the work of the famous American producer, Charles Giblin, and will undoubtedly create a furore when publicly exhibited.

Great Entertainment Value.

Granger's have also secured the film rights of a play which recently had a tremendously successful run in the West End of London. Production will commence in England during the course of the next few weeks. No expense will be spared in order to make this photoplay comparable with the world's best, and many thousands of pounds will be spent upon it. It is confidently expected that this strong subject will cause a sensation in British film circles.

It will be seen that Granger's are going to market only films with big entertainment value. These are certainly the type of films most needed to-day, because what do the public pay for, if not entertainment?

Messrs. Charles H. Champion and Co., Ltd., are issuing a very useful little diary for operators, and ask us to state that if any operator has not received a copy one will be sent to him immediately if he will apply to Messrs Champions, at Carlton House, Regent Street, London, S.W.1. The diary is particularly neat and contains a host of valuable information.

Digitized by Google

ENTERPRISING MANCHESTER RENTER.

Big Things Handled by Grattan Milloy.

THERE are far fewer independent renting firms in Manchester than there were a few years ago. Nowadays, competition is so keen and strong that to stand the test the independent concern must be built on the strongest foundations. The firm of H. Grattan Milloy, for instance, is well served in this direction by having as its foundation the owner of the name which it bears.

Backed by his experience and excellent judgment, it is one of the most important of the independent renting houses in the Lancashire area to-day, and its clients are many. During the comparatively long period of years that Grattan Milloy has been identified with the film renting business the exhibitors have come to realise that he has an excellent knowledge of their needs, and the fact that a film is being handled by him is in itself a recommendation.

For his name has been linked up with some of the best that have occupied the screen in these parts. Even in his early days the Clarion Film Agency, with which he began his film career and of which he later became a director, controlled the Famous Players Productions, the high quality of which none will deny. These they followed up with the first Vitagraph Exclusive, "A Million Dollar Bid," and later caused something of a sensation by their purchase of the U.K. rights of World's Productions, in which Vivian Martin, Robert Warwick, and other favourite artistes were first seen here.

On leaving the Clarion, Milloy had the pleasure of unspooling to the local managers some of the earliest of the Fox productions, for he became the Fox branch manager, and, incidentally, was, I believe, the first provincial manager appointed by this company.

He started his own concern after relinquishing the Fox management, and among the first notable subjects he handled was "Nelson," starring Malvina Longfellow. Later, as is well known, he acquired control of the Alliance output, and handled "Carnival." To enumerate the many excellent pictures he has since presented would take up too much space in this brief review, but some of them, like "The Woman in His House," starring Mildred Harris Chaplin, will be fresh in memory.

Milloy says he hopes to handle more and greater pictures in the future than he has done in the past; for in addition to acting as agent for the Rose Film Company's output, he will continue to augment his own independent list of exclusives with the best subjects obtainable.

"PASSION" PACKS THE GAIETY, MANCHESTER.

CAPACITY business was done at each evening performance at the Gaiety, Manchester, during last week, and many people were unable to obtain admission. "Passion," the first German film to reach the provinces, was the attraction, and its reception is a good augury for other subjects which may arrive from the late enemy country. The large crowds which attended the Gaiety to see it dispelled the opinion that has been expressed that there would be no audiences for German pictures. In connection with "Passion," Ludwig Blattner has composed what is titled the "Pola Negri March," and this is played before each performance. A specially written prologue, recited by Miss Vera Snowden, also precedes the screening.

MANCHESTER TRADE FOOTBALLERS.

IN holding their own with the "Manchester Evening Chronicle" team, which heads the Second Division of the Manchester Wednesday League, in the match which took place on Manchester United's ground on Wednesday, the Manchester trade football team proved itself of no mean order. The score was 3—3. Anderson jun. (2) and N. Wilde were scorers for the trade team.

WANTED!

For Manchester Renting House, Smart Traveller to cover Lancashire Territory.

Apply giving particulars of past experience to: Box B62, "The Film Renter & Moving Picture News," 2 John Dalton Street, Manchester.

SCENES FROM "ROGUES OF THE TURF," BUTCHER'S NEW OFFERING

J. Lindsey and Olive Sloan in an attractive scene

C. Blakiston and Dora Lennox in a charming interior scene.

The conference following the attempted nobbling of "Forest King."

Digitized by Google

Clean and Sweet as New Mown Hay

MAY TULLY'S

DRAMA OF THE HEART

TRADE SHOW

NEXT WEDNESDAY.

JAN-17TH at 11-15

SHAFTESBURY PAVILION

LEEDS-

SCALA

JAN-23RD at 11 a.m.

SEVERIN MARS in

WHY MEN GO WRONG

TRADE SHOWS:

LEEDS—Majestic, Jan. 16, 11 a.m.

BIRMINGHAM—Futurist, Jan. 17, 11 a.m.

NOTTINGHAM—Lounge, Jan. 18, 11-15 a.m.

Digitized by Google

V&F FILM SERVICE LTD
62. FRITH ST LONDON. W.1.
PHONES. REGENT 5734/5

One solid hour of laughter

HAROLD LLOYD

as

DR JACK in

"DOCTORS ORDERS"

TRADE SHOW

LONDON PAVILION

FRIDAY

JAN-19-at 11-15

W & F

FILM SERVICE LTD.
62. FRITH ST. LONDON. W.1.
PHONES:-
REGENT-5734

MARY ALDEN

With Holmes E. Herbert and a remarkably able supporting cast in a Drama of the home — a Charles Giblyn production— —

A WOMAN'S WOMAN.

Adapted from Mrs. Nalbro Bartley's Story in the world-famous Saturday Evening Post.

A Story which will appeal to every woman of every walk in life.

"A Woman's Woman" is a woman every woman knows.

The sweet portrayal of loving motherhood and self sacrificing wifely devotion by Mary Alden will touch every heart and make your audiences, when they have seen the film, go away uplifted and purified. It's Wholesome !

A WOMAN'S WOMAN IS A WOMAN EVERY WOMAN KNOWS AND WANTS TO SEE

THE ALLIED ARTISTS CORPORATION, LTD.,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith. Hiram Abrams (Chairman).

Head Office: 86-88 Wardour Street, London, W.1.

Telegrams: "Allartisco, Westcent. London."
Telephone: REGENT 5516—1778—1779.

Digitized by Google

STOLLS *present*

A Race for Millions

A picture out of the ordinary

Produced by **LEONCE PERRET** in

ENGLAND, FRANCE AND AMERICA

FOR PROVINCIAL TRADE SHOWS
SEE PAGE 1 OF THIS ISSUE.

Digitized by Google

STOLLS present

A Race for Millions

A picture out of the ordinary.
Produced by **Leonce Perret** in
England, France and America.

STOLL

STOLL

Digitized by Google

TO RENTERS & OTHERS.

FIRST CLASS

PROJECTION THEATRE

¶ Centrally situated, well fitted, heated and furnished. Mahogany panelled. The finest screening by new Projectors.

¶ Available for private viewing of Films at Moderate and Inclusive Charges.

Apply: **LOW WARREN,**

FILMS de FRANCE Ltd.,

15 Carlisle Street, W.1.

Phone: Gerrard 135. **Phone: Gerrard 135.**

Digitized by Google

Liverpool Trade Items.

From our Own Correspondent.

I AM indebted to Frank Chisnall for particulars of the Vitagraph's forthcoming program of twelve specials. These will be locally trade shown at early dates, and will probably be released at convenient intervals during the latter half of the present year. The titles of the films are: "The Ninety and Nine," "Masters of Men," "The Man Next Door," "A Ready-Made Husband," "Hidden House," "The Kidnapped Millionaire," "My Man," "The Man from Brodney's," "A Shop Girl," "Steele, of the Royal Mounted," "The Tenderfoot," and "Who's Who." Frank will be glad to answer any inquiries regarding the series on application to the Liverpool office of Vitagraph, viz., Princes Buildings, 81, Dale Street.

From F.B.O. to Famous-Lasky.

I bear that Harry Goodman has severed his connection with F.B.O. to join the local staff of Famous-Lasky's as one of their outside representatives in succession to the late Jack Green. Mr. Goodman has had a somewhat extensive experience in the film business. He was formerly with Weisker Brothers, afterwards with F.B.O., whom he left to Join B. and F., and upon leaving their employ he returned to F.B.O., with whom he has remained until the present time.

A "Moulin Rouge" Carnival.

Particulars in regard to the forthcoming kinema ball in Liverpool will be found on another page. In this connection it is appropriate to mention the novelty dance which is being promoted by friend Rawson with the object of financially assisting that deserving institution, the Stanley Hospital. To this event the description of a "*Moulin Rouge* Carnival" has been applied, and it has been decided that it shall be held in the Midland Adelphi Hotel, on Friday, February 2. Dancing will be from eight to two, and with the assistance of two bands there will be no halts between the dances. A special feature of the prize list is the offer of a cheque for ten guineas for the lady adjudged to be the most faithful impersonation of Martha Mansfield in "The Queen of the *Moulin Rouge*." This film is being handled locally by Mr. Rawson, and will enter upon a week's engagement at the Liverpool Scala, on January 28. The London and North Western Railway have been approached, and they have undertaken to run an electric train from Liverpool Exchange at 2-45 on the Saturday morning, stopping at all stations to and including Southport.

"Listening-in" at Walturdaw's.

At Walturdaw's well-appointed establishment, 116, Dale Street, F. P. Maynes was showing me the other day the special "listening-in" parlour which has just been installed in connection with this firm's handling of the Marconiphone. The parlour is in the front of the premises, and is sumptuously furnished. Exhibitors are invited to attend the concerts, which for the present are given each evening from seven o'clock onwards, under the personal supervision of Mr. Godfrey Earnshaw, the energetic manager of Walturdaw's Liverpool sales department.

Death of Local Showman.

Mr. John Hitchens, for a considerable time manager of the Rotunda, at the North End of Liverpool, has passed away with painful suddenness. He was attending to his duties, apparently in his usual state of health, on Wednesday evening, and on Friday morning he succumbed suddenly. He was an interesting personality, a showman of the right type, and a *persona grata* with a wide circle of the local kinema fraternity.

Trade Support for Children's Ball.

Approached by the Lady Mayoress in connection with a children's fancy dress ball, to be held in the Town Hall on February 8, Councillor Edwin Haigh readily undertook to promote a kinema entertainment as an item on the program. The necessary arrangements have now been made. The show will be given in the Council Chamber; Famous Lasky's are supplying the films: and the projecting machine will be provided by Gaumont's and operated by one of their employees.

A Run on "Blood and Sand."

H. D. Nisbet (Famous-Lasky) reports that his staff are doing excellent business with the recently-trade shown picture, "Blood and Sand," upon which bookings are now being accepted for release in April. Exhibitors desiring dates for "Blood and Sand" should make a point of communicating with the Famous-Lasky office.

CONCERT TO HELP BEREAVED.

(By our Liverpool Correspondent.)

WITH characteristic sympathy and initiative, Mr. Tom Griffin, the Liverpool and district representative of Allied Artistes Corporation, Ltd., called a meeting, which was held in the company's offices, 10, Commutation Row, Liverpool, on Wednesday, the 3rd inst., with a view to discussing ways and means of helping the bereaved family of the late Jack Green, of Famous-Lasky's staff.

Mr. Griffin was voted to the chair, and there was a representative attendance of members of both the renting and exhibiting sides of the trade, while many letters were read expressing sympathy with the object of the gathering.

It was unanimously decided that a concert be promoted, to be held on or about February 14, and to that end to form a Committee of unlimited number, each member pledging himself in the sum of one guinea as a guarantee towards the liquidation of the preliminary expenses of the event. So far the Committee is constituted as follows: Messrs. J. Leslie Greene, Tom Green, George Green, Tom Griffin, J. Hodgson, J. Goddard, Charles Brignal, Reg. Brignal, A. Stanbury, Chas. Fox, A. Brown and W. F. Johnson.

Councillor Edwin Haigh consented to act as president, and it was resolved to write to a number of well-known gentlemen associated with the industry, inviting them to become vice-presidents, while Messrs. H. D. Nisbet and Auguste Denton, the local principals of the Famous-Lasky staff, were appointed to act as joint hon. secretaries and treasurers. The present idea is to hold the concert in the Picton Hall, and meanwhile a sub-committee has been formed to advance the arrangements as far as possible.

Anybody interested in the matter and requiring any information may obtain the same on application to Messrs. Nisbet or Denton at the Famous-Lasky establishment in Dale Street.

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

The Benevolent Fund Question—Attractions at the Royal—Welcome to a Newcomer—Vivid's Acquisitions—The Claremont Opening—An Anticipated Trade Show—K.R.S Annual Meeting.

As will be seen by a perusal of the report of a recent branch meeting of the C.E.A., elsewhere in this issue, Mr. Fred Carlton, replying to a question regarding the local trade Benevolent Fund, stated that in his opinion there would have to be a trade inquiry into the matter. This confirms a statement made in our pages a few weeks ago. I have since learned of some of the difficulties with which the officials appointed in connection with the second carnival held in aid of the Fund have had, and are having, to contend with, and can appreciate that these may have, to some extent, occasioned a delay in the preparation of the balance sheet. Still these facts are not generally known, and a general meeting would be to the advantage of the officials by presenting the opportunity for ventilating these matters, and possibly of relieving them of burdens which, as honorary workers, it is not fair to expect them to assume alone.

C.P.M.A. Annual Meeting.

The first birthday of the C.P.M.A. is at hand, and it is probable that the First Annual General Meeting will be held during next month, when, of course, there will be the usual election of officers. Meantime, the next monthly meeting is to take place at the Grosvenor Hotel on Tuesday, the 23rd inst., when the chief item on the agenda is to be the discussion of ways and means to put into operation the contract approved at the last meeting. The matter is likely to provoke much discussion.

A Great Attraction.

It is shows like the "Four Horsemen of the Apocalypse," at the Royal, which will render the term, "the poor man's palace," as applied to the kinema, a misnomer. This production has already played for two weeks to large and high-class audiences, and is being retained for a third week. The presentation effects excited much comment, and generally this film has been more discussed among all classes of the public than any that have arrived in this city for some time.

Welcome to a Newcomer.

I had the pleasure the other day of making the acquaintance of M. Cowan, who has come to take charge of the local European Branch. This gentleman will be known to some of those showmen in these parts who were associated with the industry in the open market days, when, as a representative for Eclair, he came among them. Although this is some years ago he has kept green his knowledge of the territory, and, what is more, appreciates the Lancashire temperament. He should have success in his new sphere. Judging by what he informs me, exhibitors will shortly be able to obtain several serials from his firm, for on early dates they have arranged to screen to the trade "The Radio King" (10 episodes), "Buffalo Bill" (18 episodes), "Wolves of Society" (10 episodes), and "Round the World in 18 Days" (12 episodes). In addition to these they will have on offer 12 two-reel dramas, starring Tom Santschi, Art Acord, and Reg. Denny.

Vivid Acquire Comedies.

Vivid Exclusives have acquired control of 11 Sunlit Comedies, and a trio of these—"Dangerous Dogs," "Money for Nothing," and "Naughty Uncle," which feature Billy Quick and Bobby Burns, were presented to a trade audience at the Piccadilly on Tuesday morning.

"Oliver Twist" Coming.

"Oliver Twist," with Jackie Coogan, is to make its first appearance in this city on the 29th inst. at the Royal. So I am informed by "Charlie" Bennett, of Associated First National Pictures, who tells me also that his company's next pre-release, starring Norma Talmadge, will be "The Eternal Flame." They will trade show a serial entitled "Treasureland" at the Winter Gardens next Wednesday morning.

The Claremont Opening.

The directors of the Claremont, the new super kinema in the Moss Side district, are hoping to be able to open it to the public on Monday next.

An Anticipated Trade Show.

The trade show date for "Paddy the Next Best Thing" has now been fixed by Joe Fuller. It is Friday, the 26th inst. Showmen will need no urging to make a note of it. This subject has been keenly anticipated since it was learned that work had been begun on it.

Fox Facts.

R. S. Dawes, the Fox branch manager, would like exhibitors in the territory to note that his firm will hold trade shows at the Oxford Street Picture House each Wednesday until further notice. In addition they will announce at intervals particulars of special *premieres* at the Deansgate.

Harry Clegg Leaves the Whitehall.

When Harry Clegg relinquished the managerial reins of the Whitehall Cinema, Higher Openshaw, after five years service, on Saturday last, he was the recipient of a token of esteem from the members of the staff, which took the shape of a gold-mounted fountain pen suitably inscribed. Harry Clegg's connection with the trade on both sides in these parts has been long, and he is at liberty for engagements.

K.R.S. Annual Meeting.

I gather that the Annual General Meeting of the K.R.S. local centre will be held on the 30th inst., and that on this occasion Mr. Hill, the K.R.S. general secretary, will be in attendance. A meeting of the centre was held on Tuesday last, at which several important matters were discussed.

IS A MOTHER TO BLAME?

IS A MOTHER TO BLAME?

Digitized by Google

A DISASTROUS AGREEMENT.

Why the C.E.A. Signed Contract with the P.R.S.

(By WM. HY. HUISH.)

IN the specially contributed article by Mr. W. Gavazzi King, under the above heading, which appeared in the special issue of the FILM RENTER for January 1, Mr. King, in commenting on my series of articles on the same subject, accuses me of a lack of sincerity, maliciousness and a desire for self-advertisement. I am not concerned about the opinion Mr. King has always had with regard to my attitude towards the P.R.S., knowing, as I do, that a large number of exhibitors appreciate the stand I have taken against the C.E.A. on this question of controlled music; but, at the same time, I would remind that gentleman that abuse is no argument. I have carefully perused the article contributed by Mr. King on January 1, but cannot find any reply to a single argument put forward by me in my series of articles. Mr. King confirms the statements made by me with regard to the past history of the P.R.S.; but he makes no attempts to meet my arguments with regard to the great assistance that has been given to the P.R.S. by the C.E.A. in helping them to build up their organisation.

Mr. King states that in 1914, when the question of a new agreement had to be considered, "The C.E.A. went into the question of resisting the claims of the new society." He further states that "The members were asked to choose between non-copyright music and the repertoire of the society." They decided in favour of a contract with the Performing Rights Society. The paragraph containing the above statements is headed, "Futile Fight of C.E.A." I must now ask Mr. King, if he is desirous of continuing this line of argument, to give proof of the above statements, and I challenge him to prove that the general body of members were even asked to record their vote for or against the adoption of the agreement with the P.R.S. in 1914. Those of us who were associated with the C.E.A. at that period know that matters of this kind were invariably decided within the four walls of Broadmead House in London. To extend the argument a little further, the members could not be asked consistently to choose between non-copyright music and the repertoire of the P.R.S., as there is no such thing as non-coypright music at the present day. The question is one of controlled and uncontrolled music, and the P.R.S. is a society affiliated with similar societies in other parts of the world, whose main object is the international control of all music.

The exhibitors in America are, at the present time, urging for the repeal of the "Music Tax," for in that country the kindred society to the P.R.S., to which they are affiliated, have become so powerful, mainly through the apathy displayed in the past by exhibitors, that they charge a tax on the seating capacity of every place of entertainment and café where music is played. The same state of affairs also exists in France and other countries, and had it not been that so many English publishers remained outside the ranks of the P.R.S., the same conditions would have prevailed in this country. I have no knowledge of any fight having ever been put up by the C.E.A. against controlled music, so how can they claim that their fight has been futile?

I think, if any further proof were required with regard to the desire of the P.R.S. to secure a monopoly, it has been given by Mr. King in his article of January 1. But he goes further than this and admits that it is an autocratic monopoly. He repeats the old parrot-cry of the controller with regard to their legal rights, and tells us that it is purest folly to question them; then goes on to say, "All that is legal is not necessarily just." This is the view that those who have been putting up a real fight for uncontrolled music have always taken, but you cannot kill an autocratic monopoly by providing it with funds to carry on its organisation; yet this is the manner in which the C.E.A. have been carrying on their fight since 1914.

Mr. King charges me with making "an utterly misleading statement" with regard to the circular letter that was sent out in which reference was made to the "stranglehold" of the P.R.S., and which caused me to write the series of articles that Mr. King takes exception to. I can only say in reply that the quotation from the letter was printed in full, and if my readers will refer to my article, they will see that I made no misleading statement with regard to this matter, but simply quoted from Mr. King's circular letter. Mr. King's reference to the General Council is rather unfortunate. As one of the oldest members of that body up to the time of my resignation in December, 1921, I quite realise, as Mr. King states, it is not a personal matter, but the business of the Council; yet, at the same time, I cannot lose sight of the fact that at all times the Council were entirely guided by the advice given by their general secretary on these matters. Up to the time I left the Council, Mr. King had at all times adopted the attitude that the position of the P.R.S. was unassailable, and whenever any attempt was made inside or outside the Council to grapple with this question cold water was thrown on the effort by Mr. King.

Reference has been made to Mr. Jimmy Glover by Mr. King, and he tells us of that gentleman's effort to compile a catalogue of uncontrolled music, and he goes on to state: "Great as was that able gentleman's experience, he abandoned the task." The object, I presume Mr. King had in his mind when he wrote the above, was to give the impression that the task was an impossible one and the difficulties insurmountable. It is well known to Mr. King that this well-known musician, who at the time was the musical director at Drury Lane Theatre, could not continue his work in compiling his catalogue, as he did not receive the support that he anticipated.

The early part of last year, during the time the present agreement with the C.E.A. and P.R.S. was being negotiated, Mr. Jos. B. Williams, on behalf of the Musicians' Union, addressed a very strong appeal to the C.E.A. and asked for their support in an effort that was being made by the members of his Union to tackle this question in a practical manner by refusing to play any other but uncontrolled music. I am not in a position to say if this proposal was ever considered by the General Council. I can only say that, in my humble opinion, if this information had been broadcasted to the branches of the C.E.A., the present agreement with the P.R.S. would never have been signed by the consent of the members. We are informed by Mr. King that the General Council are to take action, and he informs us that the only effective method is the amendment of the Copyright Act. Yet Mr. King informs us that those of us who have been fighting for uncontrolled music have no thunder to steal. May I remind him, in conclusion, that this question of the amendment of the Copyright Act has, at all times, been the very thing we have been fighting for. We are pleased to learn that the General Council is to take action, but thousands of pounds would have been saved to the exhibitor if the agreement with the P.R.S. had never been signed.

Digitized by Google

Yorkshire Exhibitor on "Sharing Terms."

Exchange News and Local Topics.

By our Leeds Correspondent.

THE question of booking films on sharing terms is just now exercising the minds of exhibitors in Yorkshire, and already there is considerable difference of opinion. Some are old-fashioned enough to turn the idea down with but scant consideration, but I believe there is a considerable individual opinion which, while not really keen on it, will nevertheless adopt the system rather than miss a big film or allow it to go to the music-halls and theatres for exhibition. "Personally," said one prominent exhibitor, "I should prefer to book a film outright and at my own price, but these things cannot always be done, and you have to resort to the next best thing. If I cannot get a film at what I consider a reasonable and, to me, an economic figure, then I am always willing to consider a sharing terms proposition. We, as exhibitors, should know our business; we should know the box-office value of a film just as we know what we can take in our theatres. There is nothing more to do than weigh up form and get the best terms we can if we really want to show the renter's picture.

"If you don't really want the picture—if you are not really keen on it—this idea of sharing terms need not worry you; you can usually look around and secure something else. There are plenty of good films on the market to-day.

"I don't expect more than half-a-dozen films in a year will present this sharing terms problem to me," said the exhibitor in conclusion.

The question is to be discussed at the January meeting of the Leeds branch of the C.E.A.

Dearer Licences?

The urgency of solidarity and a fighting attitude in the trade to look after its interests is again made plain. The report of the General Purposes Committee of the West Riding County Council states that representations have been made to the Home Secretary with a view to the annual fee for licensing places for kinematograph exhibitions being increased, and a reply has been received that he is afraid there is not much prospect of the Government being able to introduce legislation to amend the Kinematograph Act in the near future, but if a Private Member's Bill were introduced to carry out the proposal of the sub-committee, the Government would give it favourable consideration.

The matter, it is said, has been considered by the County Councils Association, who have given instructions for a Bill to be drafted to cover the point raised.

Smile and Pay Up!

When the annual subscription for membership of the Yorkshire Kinema Club and Exchange was raised last month from one guinea to two guineas, there was some criticism and many threatenings of withdrawal of membership. Curiously enough, little of this criticism and complaining has been heard of this last two or three weeks and, as far as I know, the threatened protest meeting has not yet been convened!

Kinema Exchange and Collections.

The directors of the Kinema Exchange, by the way, have again to draw the attention of members to the rules which forbid the making of collections in the Exchange without their permission. The fact is that during the festive season, when good-will and charitable feeling ran high, quite a number of unauthorised collections were made, and the opinion has been several times freely expressed in the club that these collections, one on top of the other, have become a nuisance. The directors are bound to take notice of these complaints, and hence the renewed warning to members.

A Pleasing Presentation.

The New Year was "let in" at the Exchange very pleasantly the other week-end, when, as some token of the appreciation of the members of the services ably and always willingly and cheerfully rendered by the steward and stewardess, Mr. and Mrs. White, a little presentation was made to Mrs. White in the shape of a gold brooch and a £5 note, together with the thanks of the members as expressed by Mr. Herd Oates, who made the presentation. The Scala Picture Theatre orchestra and artistes from the Grand "panto," the Empire and Catlin's Pierrots gave a first-class entertainment.

Mr. G. W. Knapton's Bereavement.

The sympathy of the trade, not in Yorkshire alone, but further afield, will go to Mr. G. W. Knapton, of Rotherham, who, in addition to being a well-known exhibitor, is the Yorkshire representative of the Butcher Film Service, with office in Leeds. Only two or three months ago he lost a little daughter by death from diptheria and now he has lost his only son, "Jackie"—a particularly heavy blow.

Mr. Charles Wilcox for America.

Yorkshire never forgets its own, and the good wishes of a host of friends in Yorkshire will go with Mr. Charles Wilcox, who this week-end leaves this country on a business visit to America, Australia and New Zealand, where he is to market the recent productions of his company, including "Flames of Passion," "Paddy, the Next Best Thing," and "Chu Chin Chow." The brothers Wilcox have shown wonderful enterprise and they deserve well of exhibitors in this country and a "bumper" success in other parts of the kinema world. Too long has the British film trade been content to get its films from America, and Yorkshire will be duly proud that a firm which had its origin in Leeds is taking such a prominent part in reversing the position.

From all Quarters.

The grand New York kinema entertainment and concert, organised by Mr. Leonard Denham, of the Majestic Picture Theatre, Leeds, on behalf of the local Boots for the Bairns Fund, realised over £300.

South Yorkshire is surely one of the most prolific districts in the country for kinemas. A new kinema, with adjoining billiard hall and garage, has been opened at Woodlands, near Doncaster. There is accommodation on the ground floor and balcony for 850 people and the scheme of decorations—in green, cream and gold—with tip-up seats in leather and plush, is very pleasing.

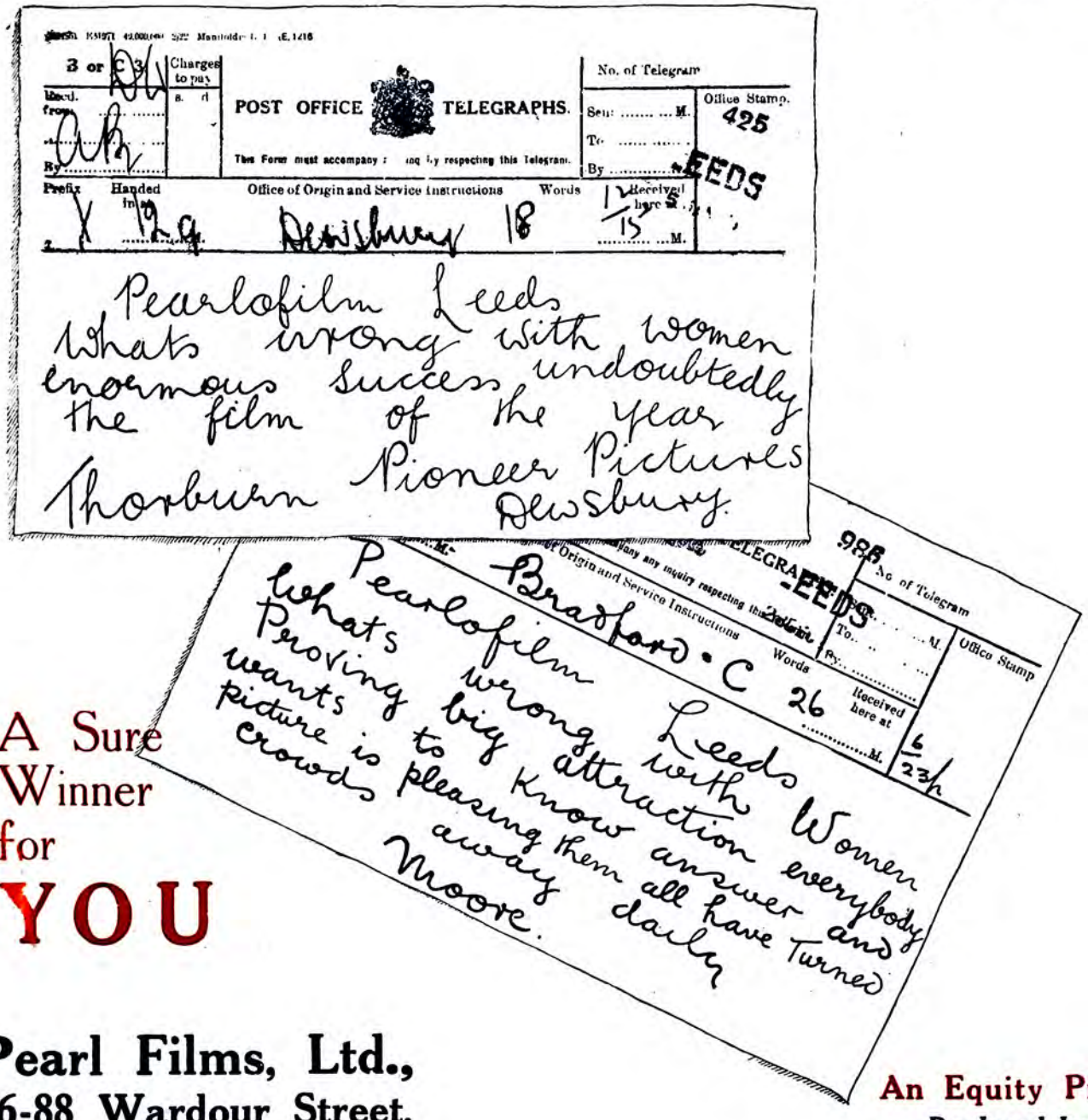
The P.C.T. house in Leeds—the Picture House in Briggate—is being let for Sunday evening mission services.

Digitized by Google

What's Wrong with the Women?

Everybody wants to know and see

Read these wires just to hand:



A Sure Winner for **YOU**

Pearl Films, Ltd.,
86-88 Wardour Street,
London W.1.

An Equity Picture
Produced by
Daniel Carson Goodman

Digitized by Google

"Bigger and better" films—
3 great opportunities for Exhibitors

The Splendid Lie

with
Grace Davison
(In six reels)

Released September 24, 1923.

A Motion to Adjourn

Marjorie Daw & Roy Stewart
(In six reels)

Released October 15, 1923.

The Girl from Porcupine

with
Faire Binney
(In six reels)

Released November 5, 1923.

Trade Shows to be held very shortly.

Digitized by Google

Pearl Films new program

The Splendid Lie

Starring Grace Davison

Was she an innocent "sinner"?

See the answer in this dramatic and sensational film to be shown to the trade at the

Shaftesbury Pavilion,

on Friday Jan. 26, at 11 a.m.

On the same occasion a Pearl Films Two-reel Drama will be Screened.

Pearl Films, Ltd.,
86-88 Wardour Street, W.1.

Digitized by Google

"Britain's Most Beautiful Photoplay"

—The Verdict of Exhibitors and Press.

"Weavers of Fortune"

A Granger-Davidson Special Production.

Length 5,500 feet.

"U" Certificate.

G E LTD

Digitized by Google

Now Booking for Immediate Exclusive Release—

Have you Secured your Date?

BRITISH NATIONAL PROGRAMME

Digitized by Google

GENERAL'S GR

THE THRE

(France's Gre

Featuring HE

of "Les Mise

ENORMOUS SUCCES

IN LONDON

SEE THE "FILM RENTE
ISSUE & THEN BOOK

THE GENERAL KI

(Distributors of

152-8 Wardour

'Phone:—Regent 3000.

Digitized by Google

EAT CAPTURE

E MASKS

atest Picture),

NRI KRAUSS

rables" Fame.

S OF TRADE SHOW

ON FRIDAY

R'S" REPORT IN NEXT

IT FROM

NEMA FILMS, LTD.

"General" Films),

Street, W.1.

Gra rs:—"Nunbeter, Westcent, London."

Digitized by Google

TRADE SHOWS:

LIVERPOOL:
Palais de Luxe, Jan. 17, at 11-15

LEEDS:
Cinema Exchange, Jan. 19, at 11-40

CARDIFF:
Cinema Exchange, Jan. 23, at 12-15

BIRMINGHAM:
Scala Theatre, Jan. 24, at 11-15

NEWCASTLE:
Pavilion, January 26, at 11-15

GLASGOW:
Private Theatre, Jan. 30, at 11 and 2-30

After the first act everything was on the stage but the hen that laid the eggs

Story by Richard Andres
Directed by Charles Ray

WARDOUR FILMS LTD.
173, WARDOUR ST, LONDON W.I.
SCOTLAND CONTROLLED by WAVERLEY FILMS LTD. GLA

Digitized by Google

"FLAMES OF PASSION" CREATES HEAT AT PLYMOUTH.

Trouble over Prices Demanded for First Run—Threat to Boycott Renters.

(From a Special Correspondent.)

AT three successive meetings Plymouth exhibitors have discussed the subject of renters booking films to ordinary theatres rather than to kinemas, and very strong feeling has been expressed on the subject. At a special meeting held at Andrews' Picture House (P.C.T.) on January 5, the secretary, C. Halderson Rundle, presented the following report of a conference that followed the previous meeting of the Devon and Cornwall Branch of the C.E.A.

"Flames of Passion" and Fleet Photoplays.

At a meeting of the Devon and Cornwall Branch of the C.E.A. held on December 19, 1922, the following resolution was passed, and wired to Fleet Photoplays, Ltd., Torquay:

"Meeting of Devon and Cornwall Branch held to day resolves that if you book 'Flames of Passion' to Theatre Royal, Plymouth, before offering to local exhibitors, all further bookings by the local members of this town with Fleet Photoplays will cease."

Fleet Photoplays wired an immediate reply as follows: "Have already offered 'Flames of Passion' to all Plymouth first-run houses."

W. Bruce Hacking, managing director of Fleet Photoplays, having expressed a desire to meet the local members of the branch to have a friendly discussion on the matter, a meeting was arranged for Friday evening, December 22, 1922.

A "Futile Offer."

Bruce Hacking conveyed the fact that the film, "Flames of Passion," had been offered to all the first-run houses in the town, but no booking had been effected. It further transpired that the proprietors had laid down a fixed scale for all large towns and the quota expected from the town of Plymouth was £500. As a matter of fact, one definite offer by a large hall was made, *i.e.*, a certain sum down as a guarantee, plus a percentage basis which, if the film had the drawing power attributed, would have recompensed the proprietors of "Flames of Passion" by at least £350, with a possibility of reaching £450 on a six-day booking. To our surprise, this offer was never submitted to the proprietors by the agent representing the district. According to Fleet Photoplays, the offer was futile.

Knowledge of Local Conditions.

In the course of the discussion we pointed out that an exhibitor had a far better knowledge of the box-office receipts for his particular hall and of the local conditions than the producers of the film. Consequently, to lay down a hard and fast rule that a film for that town must be remunerative to the proprietors for a certain fixed amount is absurd. The offer made by a certain house in this town we consider a very generous one, and the fact of it not being entertained leads us to think that the price of "Flames of Passion" is placed so high that it is impossible for a picture house to entertain it. In other words, it means that "the film is offered to first-run houses, but as you cannot meet the price asked there is no alternative but to go elsewhere." We are firmly convinced that the producers of these super-super films had this in their minds when making the films. It simply means that if a picture house cannot afford to pay the price someone outside the picture world will. We maintain, and maintain strongly, that the popularity of every artiste of the kinema screen has been made by the picture house. Then why go outside the picture house? £ s. d. is not everything. We, down in the West, have a saying: "Play with your playmates." If the renters will carry out this axiom the exhibitors will do the same, but if the producers or renters will not play cricket, it behoves every exhibitor for his own protection to cease all bookings with the offending individuals, and that is what we local members of this branch will do.

An Exhibitor's Complaint.

The statement that the film had been offered to all first-run houses was contradicted by R. C. Eady, manager of the Palladium, Ebrington Street, one of the Big Three of Plymouth. It was not until December 23, he said, that Bruce Hacking and Norman King came to him and said a pistol had been put at their heads by the C.E.A. in regard to "Flames of Passion." This was at 11-30 a.m., and he was told that, provided he gave a reply by mid-day, Fleet Photoplays were prepared to book it to him. He replied that that was impossible as he was the manager and not the head office, but if they would give him an idea of the sum they wanted for the film he would get an answer two days after Christmas. Bruce Hacking and Norman King informed him that they knew the seating capacity of the house and wanted for the film a certain sum down, which was as much as most local kinemas took in a fortnight, plus 50 per cent. of the whole of the takings. They must have a reply by mid-day as things were moving and they ought to be on the job elsewhere at that moment. He was unable to rush things like that, but they would see that it was an absolute mis-statement to say on December 19 that the film had been offered to all the first-run halls.

"Sharing Terms."

H. Harcourt asked Mr. Eady if he was in favour of the 50 and 50 sharing arrangement. The reply, in the negative, was supplemented with the reason: the moment exhibitors started sharing the renters got to know all the ins and outs of the exhibitors' business and took advantage of it.

Birmingham and Midlands Branch wrote that they had unanimously passed a resolution pledging the members to refuse to book any film on sharing terms, and general support of the principle having been expressed, R. Eady said he informed Bruce Hacking and Norman King that the renters brought out a lot of bread and butter films which exhibitors took, but if the butter was sour, it was the exhibitors and not the renters who had to swallow it; while if the latter had a film a little above the ordinary, they wanted to get it into an ordinary theatre rather than in a kinema because they wanted to make a bit more out of it. He also intimated that he would record an offer for a week's run at so much, with the option of booking for a further week at so much less, but be was told, "This will have to be a sharing proposition."

The offer of G. Mudge, of the Savoy, on the old theatrical

IS A MOTHER TO BLAME?

Digitized by Google

touring offer basis—a guarantee of £100, plus 50 and 50 per cent. sharing, was described by H. Harcourt as very fair, especially as the exhibitor had to accept all the risks. In regard to this R. Eady said he asked the renters whether they paid a share of the advertising costs; their reply being, "Oh, no." Then it's a case of "heads you win, tails I lose," was his comment. Anyone could say there were so many seats in a house, but the job was to fill them and keep them full for a week.

It was emphasised that there were three big kinemas in the town capable of showing the film, and that all three had signified their adherence to the branch decision, that until this matter was settled to their satisfaction they would not do any further bookings with Fleet Photoplays.

Against Theatres Showing Films.

Resolute action against theatres other than kinemas showing super-super films was urged by R. Harcourt, who pointed out that such theatres were not adequately equipped for the screening of films. Boxes did not comply with the rules and regulations of the Cinematograph Act, and they should see that the authorities were as strict in this respect as they were in the case of the kinemas, or, in the alternative, tnat they should refuse to license such theatres for the showing of the films.

To Boycott Renters.

The theory put forward by J. Binmore was that the market is flooded with program films, with the result that when a renter got hold of a film a little above program average, he spent £800 to £1,000 in booming it in the trade papers and another few hundreds in certain daily papers. Then exhibitors in the provinces were expected to fall to it as something especially good and worth fancy figures. In regard to this, H. Harcourt wanted to know what chance the small exhibitor had? He had to take the junk and the renter made good profits out of him.

A new turn was given to the discussion by the announcement that "Orphans of the Storm" is to be shown shortly at the Theatre Royal, Plymouth, the renters concerned being F.B.O., and it was resolved that the decision on the Fleet Photoplays case should also apply to other renters booking films to theatres—members would decline to book with them—the view of the Chairman, Mr. Gilpin, being that if they boycotted a few renters it would have a good result. They were taking no unreasonable line in this matter. Kinemas were not allowed to book stage plays and theatres should not dabble in the kinema business. What was sauce for the goose was sauce for the gander.

A deputation consisting of Mont Gilpin, chairman; C. H. Rundle, secretary; G. Mudge, J. Binmore, H. Harcourt and R. Eady was appointed with a view to an interview with the Chief Constable and Borough Surveyor on the question of the suitability of the Theatre Royal for kinematograph shows.

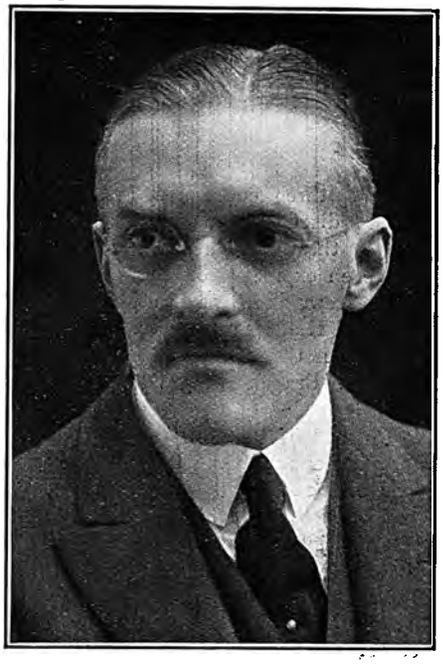
NEW HALLS.

News comes to hand that another new hall has been added to the list of kinemas in Scotland, namely, the George Picture House at Kilmarnock. This hall was opened under the most happy auspices on Christmas Day, and nothing but the highest admiration has been expressed for the cosy and comfortable interior. The new Caley Picture House at Lothian Road, Edinburgh, was also to have been opened on New Year's Day, but owing to certain difficulties the first performance had to be postponed for a little longer.

IS A MOTHER TO BLAME?

NEW GENERAL MANAGER FOR GAUMONT.

THE New Year has ushered in a number of promotions on the staffs of distributing organisations, but none, perhaps, quite so important and interesting as the elevation of W. A. Brewer, who has long been in charge of the hire department of the Gaumont Co., Ltd., to the enviable position of general manager of the oldest renting organisation in the trade. The announcement was made by Colonel A. C. Bromhead and Mr. Reginald Bromhead, managing directors of the Gaumont Co., Ltd., this week.



W. A. Brewer.

Mr. Brewer has been identified with the activities of the company for 12 years, and with his complete grasp of the whole organisation, both in London and the Provinces, should prove quite equal to the increased responsibilities involved in his promotion, and which coincides with the company's celebration of the twenty-fifth anniversary of the company's establishment in England.

The new general manager joined the company in 1910 as reviewer and buyer in London, and a year later was appointed manager of the company's recently opened Manchester branch. Under his management the branch rapidly developed into the most influential and important trade centre in Lancashire. After two years at Manchester Mr. Brewer was transferred to London again, as staff manager, whence he soon rose to the position of assistant hiring manager. Early in 1914 he was promoted to hiring manager, in full charge of all bookings and contracts. He relinquished these duties for a time during a period of service with the army in France, and again took control in 1919.

Mr. Brewer has been in the habit of making periodical visits to the provinces, where he is almost as well known as in London, and his appointment will be as popular up north as it is in the south. The appointment dates from January 1. Mr. Brewer will be assisted in his extended activities by W. J. Gell, who is also an old servant of the company, and who is well known in Newcastle, Liverpool and Manchester, from which last-named branch he has only recently been transferred.

"ROBIN HOOD" AND THE PROVINCES.

NUMEROUS inquiries are coming in from the provinces as to when bookings may be made for the wonderful Fairbanks picture, "Robin Hood," which is sustaining the splendid record it established its first week, when it filled the London Pavilion, and disappointed more than a few who were unable to get even standing room.

Fairbanks's representative, E. C. Ericksen, has, as yet, announced no definite arrangements as to its presentation through the provinces, but is very much engaged over the matter and hopes to give a definite date shortly.

Digitized by Google

Trade Movements in the Midlands.

By our Birmingham Correspondent.

THE threepenny matinee innovation at the Summer Hill Picture Palace, Birmingham, seems likely to give rise to a lively discussion at the next meeting of the local C.E.A. When Councillor McDonald's attention was called to the experiment the ex-president of the C.E.A. declared Moss Empires' policy to be commercially unsound and injurious to the best interests of the trade. In his opinion it was impossible to make a profit or even to meet expenses by filling a suburban house at a fixed charge of threepence.

A Birmingham Star.

Birmingham had a dual interest in Miss Peggy Hyland's visit to the Futurist Theatre, on Thursday, last week, for the trade show of the F.B.O. feature, "Shifting Sands," her latest picture. Shortly after her arrival the news leaked out that on the previous day she was married to the well-known producer, Mr. Fred L. Granville, in London. Birmingham's chief interest in this British film star lay in the fact that she was spending the first days of her honeymoon in her native city, the daughter of the late Dr. Cyril Hutchinson, who practised in Birmingham for many years, residing in Calthorpe Road, Edgbaston. There Miss Hyland was born and spent her girlhood. She first became acquainted with Mr. Granville three years ago at the time she was starring for the Fox Co., for whom her future husband was producing Tom Mix features.

No Complaints.

Moving the adoption of the Entertainment Committee's report at the last meeting of the Birmingham magistrates, Mr. S. E. Short (chairman) declared that the buildings provided for public enterainment from the point of view of safety, cleanliness, and equipment, left little to be desired. He wished to acknowledge the co-operation in carrying out the various regulations which had been forthcoming from theatres and kinema licensees alike.

Dudley's Latest.

Dudley is to be provided with yet another first-class kinema, for the erection of a picture palace with a seating capacity of 1,400, near the Market Place, will shortly be commenced. The plans provide for a large crush hall, in addition to which patrons will have the opportunity of taking light refreshments in a spacious café. The estimated cost is £15,250, and the contract has been secured by Mr. A. J. Crump, a well-known Staffs. builder.

The Hanley Savoy.

According to the report of the Official Receiver, the recent compulsory liquidation of the Savoy Picture House (Hanley), Ltd., there was a total deficiency of £52,929 so far as the shareholders were concerned. In his observations the Official Receiver states that the Savoy Co. was promoted in October, 1900, by the National Provincial Circuit, Ltd., with a nominal capital of £50,000. When the winding up order was made, the bank, as mortgagees, appointed a receiver. The theatre had since been disposed of for £25,600, and after discharging the bank's claim and paying the rates, the Receiver's accounts show a surplus of £215, which has been handed over to the Official Receiver.

A Sutton Stalwart.

Mr. G. H. Collins, who recently succeeded Mr. Wilmott Carlton, as manager of the Sutton Coldfield Picture House, is one of the best known exhibitors in the Birmingham area. Nearly a decade and a half ago he became associated with that Midland pioneer, Mr. Walter Jeffs, whose topicals at Curzon Hall were practically the first films the public saw. Later Mr. Collins managed several houses for Messrs. Bull and Astley, while for a period of five years he had charge of the Moseley Road Picture House, belonging to Mr. A. E. Parry. Christmas saw Mr. Collins's house faced with a serious competitor in the Empress Picture House, Sutton. A thoroughly modern theatre, with a greater seating capacity, the Empress will doubtless prove a serious rival. Mr. Collins is not despairing, however, for, as he remarked when I met him last week-end: "I have faced stiffer problems and won."

Other Changes.

By the way, the management of the Empress is in the hands of Mr. F. S. Sanover, formerly of the Elite Picture House, Handsworth. His successor there is Mr. Leslie Elbourne, the eldest son of the proprietor. He has been associated with his father on the exhibiting side of the trade since 1913. Joining the A.S.C. in the early days of the war, Mr. Elbourne rose to the rank of Q.M.S. in that unit.

Mr. Harry Varney, until recently the manager of the Highgate Picture House, Darwin Street, Birmingham, now has charge of Mr. E. Hewitson's latest acquisition, the Smethwick Empire.

Mr. R. Reynolds, who was for many years chief of the P.C.T. technical staff at the New Street Picture House, Birmingham, is leaving the Springfield Picture House, Sparkhill, of which he has been manager for several months past.

Mr. J. Caplin, who recently succeeded Mr. Frank Forrester as Midland manager of Phillips Film Co., has just left Birmingham for the London office.

GEORGE DEWHURST PRODUCTIONS.

"THE UNINVITED GUEST" and "What the Butler Saw"—the latter a version of the well-known stage comedy—have just been produced by George Dewhurst in record time in one of the largest studios in Berlin, where the organisation has enabled them to be economically and speedily made.

The entire company, which includes two extremely popular stars in the persons of Stewart Rome and Madge Stuart, supported by Cameron Carr, Olaf Hytten, Richard Lindsay, Arthur Walcott, Cecil Morton York, Leal Douglas and a real screen discovery, Linda Moore, return to England this week to photograph the outdoor scenes.

IS A MOTHER TO BLAME?

Digitized by Google

Liverpool "Movie" Carnival

From Our Own Correspondent.

BRILLIANT scenes were witnessed in St. George's Hall, Liverpool, on Tuesday night (the 2nd inst.), on the occasion of the second annual "Movie" Carnival held under the auspices of the local Kinema Exchange, Ltd., Bold St. The spacious hall had been lavishly decorated with streamers and flags of various nations and a typical carnival air was lent to the proceedings by the novel and tasteful fancy dresses in which many of the dancers—especially the ladies—appeared. The dancing was run on "non-stop" lines, and to that end the services of two musical combinations had been requisitioned, viz., a band supplied by Mr. Arthur Davies (who was not able to appear in person as he has now been appointed to the conductorship of the Tower Orchestra, Blackpool) and the Original Harmonic Syncopated Five, presented by Mr. Rex Pace. The program comprised twenty dances, but, when the encores so insistently demanded are taken into account, there must actually have been nearly double that number. The function lasted from 9 p.m. Tuesday to 3 a.m. Wednesday.

The primary object of the promoters was to free the Kinema Exchange from the debt with which it has been encumbered ever since its inception, and, whether that aim is completely accomplished or not, certainly the Exchange should benefit materially as a result of the carnival. It was computed that the dancers numbered between five and six hundred, and in addition the commodious galleries of the main hall were utilised for the accommodation of about seven hundred spectators who paid a reduced fee for the privilege of witnessing the proceedings.

The Committee was one thoroughly representative of the kinema industry on the Merseyside. The president was popular J. Leslie Greene (of the Metropole, Bootle, and also associated with many kinema enterprises in the district), chairman and hon. treasurer, Mr. Arthur Russell (Weisker Brothers), to whom and the hon. secretary, Frank Chisnall (Vitagraph), special thanks are due for the untiring efforts they had put forward for several weeks past with a view to making the event an unqualified success; and Committee: Messrs. Mott Cowan, Austin Durrans (Victory Picture House, Walton), S. Eaton, A. J. Fearnett, Wm. H. Green, W. J. Hughes and J. G. Wellings. The duties of the M.C.s were efficiently discharged by Messrs. H. Mac and A. Colley.

A special feature of the function was the opportunity afforded the guests of being introduced to Miss Jose Kavanagh and Miss Betty McKnight, the two young ladies who were chosen as Liverpool's representatives to meet the Misses Norma and Constance Talmadge on the occasion of the visit those popular screen artistes recently paid to the city. Mr. Harry Weldon and Miss Hilda Glyder, who are the bright, particular stars of the production at present being staged at the Olympia, Liverpool, "Round in Fifty," honoured the carnival with a visit and also acted as judges in awarding the prizes which had been given by the Committee, Messrs. D. Watson and Co., Messrs. J. L. Greene, F. E. Weisker, Councillor Edwin Haigh, the Kinema Exchange and F. W. Locke. The prizes were awarded as follows:

Ladies: Fancy dress, Miss Turner ("Wedding Cake"); character dress, Miss McKnight ("America); prettiest dress, Miss Deane ("Round in Fifty"); consolation prizes, Miss Iva Powell and Miss May Harrigan. Gentlemen: Fancy dress, J. Roberts ("Gaby Deslys"); character dress, J. Simpson ("Star of the Garter"); original dress, C. P. Meads ("Mr. Wu"); consolation prize, Mr. Arnold.

The golden ballot prizes were respectively won by (1) Mr. J. Gillick, (2) Mr. J. H. Simpson, and (3) Miss F. Peters.

SCOTTISH JOTTINGS.

(From our Glasgow Correspondent.)

FOLLOWING upon the Christmas and New Year holiday-making spell things have become very much quieter at the different Scottish kinemas here, there and everywhere, but this, of course, is the inevitable "calm" which follows the festive "storm." On the whole, the patronage bestowed upon our kinemas both during the Christmas and New Year weeks was exceedingly satisfactory, and the "House Full" notice was in very frequent requisition.

Prizes and Surprises.

I notice that in quite a goodly number of cases Scottish kinema proprietors hit upon the happy idea of having a distribution of toys from a Christmas tree for the benefit of the tiny tots. This led to matinees being well packed with children (all wondering whether they would be among the prize-winners) when the results were announced, and the different gifts were distributed, usually by the manager attired as Santa Claus, to the lucky youngsters amid much enthusiasm.

IS A MOTHER TO BLAME?

Too Many Old Films!

In a recent issue I referred to the serious complaint which many kinema lovers in Glasgow and the West of Scotland have against even well-known houses which will persist in running far too many old films, and I am not surprised to find that this subject is now being ventilated through the medium of indignant letters to the editors in some of our newspapers. I attended one well-known city picture house this week where I am quite safe in saying that the program from beginning to end consisted entirely of old and well-worn films, and I wonder if it did not occur to the management that a very obvious clue was given the audience by several passing direct or indirect references to events which occurred during the Great War.

At It Again!

At a recently held meeting the Scottish Sabbath Protection Association decided to protest against kinema shows in Glasgow on the Seventh Day, and it seems that this organisation even goes the length of suggesting that such shows are not even justified if the proceeds are for the benefit of the unemployed! Fortunately, however, nobody takes the S.S.P.A. very seriously, and its members are certainly up against a stone wall; in municipal phraseology, their communications are usually allowed to "lie on the table."

Tickets, Please!

I learn that tickets for the Scottish Kinema Trade Fancy Dress Ball—to be held in the St. Andrew's Halls, Glasgow, on February 9—are now on sale and are already having quite a ready run.

Digitized by Google

C.E.A. Affairs in South Wales.

A Gaumont Claim Settled in Court—Projected Kinema Ball

From our Cardiff Correspondent.

THE monthly meeting of the South Wales branch of the C.E.A., held at Cardiff on Friday week, was rather an uninteresting affair. There were very few items on the agenda, and the proceedings lasted only a short time. The chief item on the agenda was in connection with the proposed film clearing-house scheme, the General Council asking for the views of the branch on the subject. The chairman, Mr. David Hughes (Tonypandy), pointed out that there was no doubt that greater economies should be effected in the distribution of films. Mr. H. V. Davies said the matter would come before the General Council, and their letter was simply to test the feeling of the branch. It was decided to await developments before expressing an opinion. The Birmingham branch also wrote on the question of booking films on sharing terms, pointing out that that branch had decided to refuse to book films in that way. Several members expressed the view that it would be very dangerous to run films on those terms. It was far better that they should offer what they considered a fair price for them. Mr. M. E. Jacobs (Cinderford), felt that if they allowed this sharing system to become prevalent it would mean that the renters would want all the best films to be booked on that system. It was decided to reply, asking the Birmingham branch what action they really proposed to take on the subject. It was pointed out by Mr. H. V. Davies that the General Council intended to push forward their propaganda in connection with the attempt to have the Entertainments Tax abolished.

The Next President.

The annual meeting of the South Wales branch is to take place on Friday next, and an interesting report on the past year's work is likely to be presented. Next year's president will be Mr. James Tilney, a gentleman who has had a wide experience of the film industry and who is one of the biggest proprietors in the Welsh territory. A sound, keen business man, Mr. Tilney has done a good deal of useful work in furthering the efforts of the South Wales branch and he should make an ideal chairman. The South Wales branch in the past year went through probably the most difficult time in its history, and it is to their credit that they came out of their ordeal in such a satisfactory manner. It is, at least, an excellent tribute to the work of all the officials.

Gaumont's Claim.

An adjourned case, in which Messrs. Gaumont Co. (Ltd.) sued W. A. Phillips for £55 3s. 1d., came before Judge Kelly at Cardiff County Court last week. Mr. A. T. James, who now appeared for the plaintiffs, said that the claim was made up of £4 10s. 7d. for hire of film, £13 7s. 6d. for a film destroyed, and the balance of £37 5s. was in respect of the hire of films of which defendant had not taken delivery. At the last court His Honour (said Mr. James) had been in some difficulty as to whether the plaintiffs could recover the hire for the films of which delivery was not taken, or whether the question was one of damages only. The claim for £37 5s. was made under twelve agreements made on April 25, 1922, for various films to be shown at the Picturedrome, Hengoed, commencing from the beginning of June and running till the end of September. The defendant was a gentleman who ran the Palace at Tredegar, and the Gem Kinema, Newport. In May of last year, after entering into the contracts, Mr. Phillips informed the plaintiffs that he had closed down the Hengoed Picturedrome, but said he had made arrangements to take the films at other places. As a matter of fact, the claim for the film destroyed was for the film called "Day of a Man," which the defendant had asked should be sent to the Tredegar, and which was destroyed by fire there. Defendant did not appear and was not represented in Court. Judgment was given for plaintiffs for amount claimed.

The Kinema Ball.

The kinema ball and carnival which is to be held at the City Hall Assembly Rooms on February 9, has every indication of being a great success. It can be said with safety that it will be one of the outstanding social functions in the city's program this season. A strong committee has been got together, and they are working hard to ensure success. The club chairman, Mr. James, of Paragon, is the president; Mr. W. H. Parker is chairman of committee; Mr. Watkin Watkins vice-chairman, and Mr. A. B. Watts is the secretary. The event is being held under the patronage of the Lord Mayor of Cardiff (Alderman Dr. J. J. E. Biggs), Mr. Lewis Lougher, M.P.; Sir Herbert Cory, Bart., M.P.; and Mr. J. C. Gould, M.P. It is hoped that a number of famous film stars will be able to be present, whilst a big body of prominent figures in the renting and exhibiting sides of the business from various parts of the country will grace the function with their presence. Tickets, single, 17s. 6d., and double, 30s., can be obtained of the secretary or any member of the committee.

Exhibitor's Death.

The death took place with tragic suddenness during the past week of Mr. William E. Willis, of Ystrad. Mr. Willis had been unwell for some time, and he was found dead in bed, having, apparently, succumbed to a heart attack. He was a well-known figure in the film business in South Wales and was held in much esteem. He was the proprietor of the Grand Theatre, Pentre, and the Tonypandy Empire. The sympathy of the whole of the trade goes to his widow and family.

Porthcawl Licences.

A licence has been granted for kinema purposes to the Cosy Corner Theatre, Porthcawl. The premises are to undergo extensive alterations.

A Successful Ball.

Last week's ball at the Cardiff Exchange was such a happy event that those who carried out the arrangements have been inspired to run another of them, and it will take place just before the big carnival in February. Last week the M.C.'s were Messrs. J. Lawrence and H. Newman, whilst the duties of secretary were carried out by Mr. J. E. Smith. Mr. Percy Wheeler's orchestra played for the dance.

Digitized by Google

Notes from Newcastle.

From our Own Correspondent.

FILM storage is a question that is exercising the minds of the renters at present. In a short while the new regulations of the Newcastle City Council come into operation, and these make it necessary for the films to be kept in a store that is approved by the authority. Some of the renting houses have been in the fortunate position of having stores which could easily be altered to meet the requirements, and others have had plans accepted for new stores. Others, again, are in a somewhat peculiar position, as a proposed joint store in which they intended to find accommodation has not been erected, on account, I understand, of the plans not having been approved. Possibly, however, the difficulties may be removed in the near future and all the renting houses find suitable accommodation for their films.

Burglars Sentenced.

Mr. Isaac Collins, a well-known kinema proprietor and renter in the territory, who resides at "Burnside," Moor Crescent, Gosforth, had his house broken into during the latter end of November and money and articles of the total value of £676 were stolen. At the Northumberland Quarter Sessions, at Newcastle, on January 4, Thomas Smith, 33, labourer, and Percy Malpass, 35, labourer, who were arrested at Prestwick, Ayr, were sentenced in connection with the affair. Smith, who denied all knowledge of the matter, was described as the dominating personality, and had a black record; while Malpass, who took all the blame, was given a good character until about four years ago. Smith was sentenced to three years' penal servitude, and Malpass to fifteen months' hard labour.

Change of Offices.

Mr. Harry Faid, the local manager for Triangle Plays, informs me that he is going to remove from his present offices in Northumberland Street, Newcastle, to 71, Westgate Road, Newcastle. The latter offices were formerly in the occupation of Goldwyn's, who have transferred to offices in Grainger Chambers. As far as pictures are concerned, Mr. Faid also informed me that "Pay Day" had just completed a successful three-weeks' run at the Queen's Hall, Newcastle. He also has a very large number of bookings for it in other parts of the territory. The next subject from this house will be, "What's Wrong With the Women?"

Gaumont's Business.

Mr. H. T. Holdstock, the territorial manager for Gaumont's, has recently sent out a circular to the showmen, in the course of which he draws their attention to the Gaumont Graphic and the Entertainments Tax question. He points out that by "booking the Graphic exhibitors are assured of an up-to-date news service, and at the same time they will be giving publicity to their claims to get rid of an unfair imposition upon an industry which gives enjoyment to thousands of our fellow subjects." Mr. Holdstock is doing well with the films, "Silent Evidence" and "Blind Hearts."

Walturdaw's Wireless.

At the local branch of Walturdaw's I learned that it was proposed to give a public demonstration of the Marconi wireless in their offices on January 16. Exhibitors interested in the subject will be welcome at the show, which will commence at 7 o'clock in the evening. As far as pictures are concerned, it is stated that there are some big things coming along shortly.

Unwelcome Visitors.

One of the local renting offices was recently the rendezvous of some "gentlemen of the jemmy," who made an attempt to enter the premises during the New Year holidays. Fortunately, the attempt proved abortive, the would-be marauders having evidently been disturbed after having broken the lock off the door.

Ideal Films.

Mr. B. Rose, the local manager for the Ideal Films, has some Lloyd Hamilton special cameo comedies, and he intends to put a sample of these before the exhibitors on the 19th, when he will also show a couple of dramas. In the near future three supers will also be screened to the trade, "The Grass Orphan," "Green Sea Island" and "Harbour Lights," featuring Tom Moore.

Vitagraph Comedies.

Mr. E. Thompson, the local manager for Vitagraph, tells me that June 4 has been fixed for the release date of the Larry Semon comedy, "The Counter Jumper," but he is not making any bookings prior to the trade show. Some of the big features coming along in the near future include "When Danger Smiles," and "The Little Wild Cat."

"THE LINCOLNSHIRE HANDICAP."

THE entries for the above race are now published, and it is interesting to note that the following horses which are included in the list are shown in this film which is now released by Butcher's Film Service, Ltd., being the first of a series entitled, "All the Winners" for Big Races, produced by John Betts. Horses shown are: Roman Bachelor, Harpenden, Clochnaben, Condover, Granely, Night Patrol, Poisoned Arrow, Tremola, Tregenwell, Black Gown and Express Delivery.

The above horses represent John Betts' selections, and the film will be kept up to date according to the latest information—that is to say, any horses that are scratched will be deleted, whilst the producer may substitute others according to his discretion.

Information and form appear about each horse, and, in addition, famous jockeys and trainers are shown, as follows: Jockeys: Steve Donoghue, B. Carslake, F. Bullock, C. Elliot, etc. Trainers: Joe Butters and Capt. Gooch.

The series are proving an enormous success with the public, and this first picture is being shown before appreciative audiences at most leading kinemas. Further pictures to follow immediately are; Grand National, City and Suburban, Chester Cup, Epsom Derby and Epsom Oaks.

EUROPEAN'S DUBLIN BRANCH.

MR. "JOE" BOLAND, late of Goldwyn's Dublin branch, has been appointed by Mr. Edwin J. Smith, of European Motion Picture Co., Ltd., to look after the exploitation of Universal products in the Irish territory. There can be no more popular figure than "Joe," as he is familiarly known, and Irish exhibitors will doubtless congratulate him upon his promotion.

Digitized by Google

YORKSHIRE EXHIBITORS

You are invited to view
the five-part super-film

"THE GREAT BEYOND"

Starring **BERT LYTELL & VIRGINIA VALLI**

at

SHEFFIELD: Union Street Picture House, Tuesday January 16, *at* 11 *a.m.*

LEEDS: Cinema Exchange, Friday January 19, *at* 3-15 *p.m.*

Mr. G. FOUNTAIN IN ATTENDANCE.

No Bookings Accepted until after the Trade Shows

Make a point of seeing this film

All Enquiries for Yorkshire and Lincolnshire :

ALBERT LESTER, 10a Queen's Arcade, LEEDS

'Phone 21733

Digitized by Google

AT LIBERTY

EXPERIENCED Cinematograph Manager. Twenty years' experience. Distance no object. Would represent a good film house.

HARRY J. BRETT

A Small Name with a Big Reputation.

Wires or letters:—

29 BINFIELD ROAD,
STOCKWELL, S.W.

Magnificent
Boudoir Grand
By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

Box No. 61, The Film Renter & Moving Picture News, 2, John Dalton Street, Manchester.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE

STOLL PICTURE THEATRE, LONDON.

GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,

ORGAN BUILDERS & TONE SPECIALISTS,
OLD TRAFFORD, MANCHESTER.
Established over 100 years.

"The STIRLING"

Elegance, Comfort and Reliability

at reasonable prices. Write for catalogues and particulars to the "Firm of Experts."

TURNER
Theatre Furnishings

Head Office:

W. W. TURNER & CO. LTD.,

5 Warwick Works, King's Heath, BIRMINGHAM.
Telephone: South 72. *Telegrams: "Cinechair, B'ham."*
Lanc. Showroom: Mr. E. SHARP, Orme's Buildings, Parsonage, Manchester.

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING

NORMAN - WRIGHT, LTD., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, LTD.,

53a Shaftesbury Avenue LONDON, W.C. 1.

2 John Dalton Street MANCHESTER.

Works LEICESTER.

Digitized by Google

COMING

A ROYAL

(NAPO

Immediat

All Inquiries

JOHN E. BLA

'Grams :
"Filmcen."

74 Victoria Str

Digitized by Google

ROMANCE

LEON)

e Release

KELEY LTD.,

eet, Manchester.

'Phone:
1002 City, M/c.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: A Stupid Blunder 3
By the Way 4, 5
Kinema Music and the P.R.S. 6
Judge It On Its Merits 7
Talented French Producer in London 8
The Lancashire Cinema Trade Benevolent Fund 9
The Rise and Triumph of Famous Players 11, 12
Bringing the Exhibitor to Town 17
Round the London Trade 18, 19
Charles I. and Henrietta "At Home" 20
Manchester C.E.A. Meeting 21
New Productions of the Week 22-25
New Year's Meeting of the Liverpool C.E.A. 26
Liverpool Trade Items 35
Round the Manchester Trade .....
A Disastrous Agreement .....
Yorkshire Exhibitors on Sharing Terms 38
"Flames of Passion" Creates Heat at Plymouth 47
Trade Movements in the Midlands 50
Liverpool Movie Carnival .....
C.E.A. Affairs in South Wales 51
Notes from Newcastle 52

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Preston ..... Cover
Ideal ..... Cover
At Liberty 54
Allied Artists 31
Blakeley 56-57
Bracewell 54
Butcher 2
Films de France 34
General 44, 45
Granger 42, 43
Ideal ..... A-D
Jardine 54
Lasky 13-16
W. & F. 29-30
Lester 53
Pearl 39-41
Stoll 32, 33
Turner 54
Wardour 46

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs. Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
'Phone Central 2262. Manchester.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANT PLACES.

POSITION REQUIRED as Operator-Manager or Chief Operator. Last engagement four years. Excellent references.—Apply, H. Ford, 51, Chadderton Road, Oldham. 27/1/23.

THE FILM RENTER

. . AND . .

MOVING PICTURE NEWS.

The Independent Trade Paper

WHICH CRITICISES WITH FEARLESS IMPARTIALITY.

The Trade Paper that is Always FIRST with the News.

Digitized by Google

PRESTON FILM SERVICE

Controlled by the Preston Film Exchange Co. Ltd. Managing Director, WILL ONDA

KINEMA HOUSE, CORPORATION STREET, PRESTON.

Telegrams: "PICTURES, PRESTON." *Telephone: 10 PRESTON.* *Code: A,B.C. 5th Edition*

Pantomimes & Xmas Stories

Subject	Length
Aladdin (Coloured)	950
Babes in the Wood (Coloured)	1270
Dick Whittington and his Cat	3034
Hop o' my Thumb (Coloured)	2000
Hop o' my Thumb (Tinted)	900
Cinderella	1000
Little Red Riding Hood	600
Robinson Crusoe	3000
Sleeping Beauty (Coloured)	900

Irish Subjects

Subject	Length
COLLEEN BAWN	3000
EILEEN OF ERIN	2000
KATHLEEN MAVOURNEEN	2000
SHAMUS O'BRIEN	2000
FOR THE WEARING O' THE GREEN	1000
RORY O' MORE	1000
ARRAH-NA-POGUE	3000
THE FISHERMAID OF BALLYDAVID	3000

Kinema House, Corporation Street, Preston.

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

"Ideal's" LLOYD HAMILTON Specials

ALSO

JIMMIE ADAMS
— in the One-Reel —
CAMEO COMEDIES
SWIFT AND BRIGHT.

AND

The Pick of the
"IDEAL'S"
FEATURE SUCCESSES
IN BRILLIANT TWO REEL FORM

IDEAL FILMS Ltd., 76/78 Wardour St., W.1.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

JANUARY 20, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

Graham Wilcox Productions, Ltd.

Present

MAE MARSH - - in

Paddy-the-Next-Best-Thing

From the World-Famous Novel by GERTRUDE PAGE.

TRADE SHOW:

ALHAMBRA, LONDON, W.1., January 23, at 11 a.m.

GRAHAM WILCOX PRODUCTIONS, LTD.,
174 WARDOUR STREET, LONDON, W.1.
Telephone: Regent, 556-7-8.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone – Regent 1468 1469

6D.

MANCHESTER
2 John Dalton Street.
Telephone – Manchester Central 5987.

Telegraphic Address.– "WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ...	1/6.
1 pint tin, with screw stopper	5/3.
1 gallon tin, with screw stopper ...	34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JANUARY 22.
*Pearl, Shaftesbury Pavilion, 11. The Splendid Lie.

TUESDAY, JANUARY 23.
Graham-Wilcox, Alhambra, 11. Paddy the Next Best Thing.
Pathe, London Pavilion, 11. Love.
European, Own Theatre, 11 and 3. In the Days of Buffalo Bill.
Fox, Shaftesbury Pavilion, 11. A Self-Made Man.

WEDNESDAY, JANUARY 24.
Regent, Shaftesbury Pavilion, 11-15. Secrets of Nature.
European, Own Theatre, 11 and 3. In the Days of Buffalo Bill.
Wardour, New Gallery, 11. The Fools of Fortune.

THURSDAY, JANUARY 25.
Butcher, New Gallery, 11-30. Rogues of the Turf.
European, Shaftesbury Pavilion, 11. Another Man's Shoes.

FRIDAY, JANUARY 26.
Napoleon, Alhambra, 10-45. A Royal Divorce.
*Not January 26 as originally arranged.

MANCHESTER.

TUESDAY, JANUARY 23.
Butcher, Gaiety, 11. Rogues of the Turf.
Vitagraph, Futurist, 11. Aladdin From Broadway.
Vitagraph, Futurist, 11. His Own People.

WEDNESDAY, JANUARY 24.
Gaumont, Gaiety, 11-15. Love Never Dies.
Gaumont, Gaiety, 11-15. In the Footsteps of De Rougemont.
Gaumont, Own Theatre, 2-30. Love Never Dies.
Gaumont, Own Theatre, 2-30. In the Footsteps of De Rougemont.
Fox, Oxford St. P.H., 11. A Self-Made Man.
Lester, Futurist, 11. The Great Beyond.

FRIDAY, JANUARY 26.
Wardour, Futurist, 11. The Fools of Fortune.
Fuller, Gaiety Picture House, 11. Paddy the Next Best Thing.

LIVERPOOL.

TUESDAY, JANUARY 23.
Lester, Prince of Wales, 11. The Great Beyond.
Wardour, Trocadero, 11-15. How a Man Loves.

WEDNESDAY, JANUARY 24.
Butcher, Palais de Luxe, 11. Rogues of the Turf.
Vitagraph, Trocadero, 11. Aladdin From Broadway.
Vitagraph, Trocadero, 11. His Own People.
Fuller, Scala Picture House, 11. Paddy the Next Best Thing.

FRIDAY, JANUARY 26.
F.B.O., Scala, 11. Passion.

BIRMINGHAM.

SUNDAY, JANUARY 21.
W. and F., Futurist, 7. Doctor's Orders.

TUESDAY, JANUARY 23.
Stoll, Futurist, 11. Mirage.

WEDNESDAY, JANUARY 24.
Wardour, Scala, 11-15. The Barnstormer.
Vitagraph, Select, 11. His Mysterious Mission.

THURSDAY, JANUARY 25.
Fox, Scala, 11. Moonshine Valley.

SUNDAY, JANUARY 28.
Butcher, New Street P.H., 7. Rogues of the Turf.
Napoleon Films, Scala, 7. A Royal Divorce.

LEEDS.

TUESDAY, JANUARY 23.
W. and F., Scala, 11. The Old Oaken Bucket.
Gaumont, Kinema Exchange, 11-40. Love Never Dies.
Gaumont, Kinema Ex., 11-40. In the Footsteps of De Rougemont.
Fox, Kinema Exchange, 11-40. The New Teacher.
Vitagraph, Kinema Exchange, 3-15. His Mysterious Mission.
Pathe, Kinema Exchange, 2-15. The Adventures of Bill and Bob.

WEDNESDAY, JANUARY 24.
European, Kinema Exchange, 11-40. Paid Back.
Graham Wilcox, Scala, 11. Paddy the Next Best Thing.

FRIDAY, JANUARY 26.
Int. Film Dis., Kinema Exchange, 3-15. Treasureland.
Wardour, Kinema Exchange, 10-40. How a Man Loves.
Butcher, Kinema Exchange, 11-40. Rogues of the Turf.

NOTTINGHAM.

TUESDAY, JANUARY 23.
Fox, Goldsmith St. P.H., 11. Moonshine Valley.
W. and F., Elite, 11-15. Doctor's Orders.

WEDNESDAY, JANUARY 24.
Fox, Goldsmith St. P.H., 11. The New Teacher.
Int. Film Dis., Mechanics' Hall, 11. Treasureland.
Pathe, Elite, 11. The Adventures of Bill and Bob.

FRIDAY, JANUARY 26.
Butcher, Long Row P.H., 11. Rogues of the Turf.

BRISTOL.

FRIDAY, JANUARY 26.
Gaumont, Own Theatre, 11-15. Love Never Dies.
Gaumont, Own Theatre, 11-15. In the Footsteps of De Rougemont.

SUNDAY, JANUARY 28.
Butcher, Queen's P.H., 3-15. Rogues of the Turf.

NEWCASTLE.

THURSDAY, JANUARY 25.
Fox, Stoll, 11. Lights of New York.
Butcher, New Pavilion, 11-15. Rogues of the Turf.

FRIDAY, JANUARY 26.
Stoll, Stoll, 11-15. A Race for Millions.
Vitagraph, Own Theatre, 11-15. His Mysterious Mission.
Wardour, New Pavilion, 11-15. The Barnstormer.

GLASGOW.

TUESDAY, JANUARY 23.
Gaumont, Salon, 11. Love Never Dies.
Gaumont, Salon, 11. In the Footsteps of De Rougemont
Gaumont, Own Theatre, 2-30. Love Never Dies.
Gaumont, Own Theatre, 2-30. In the Footsteps of De Rougemont.
Fox, Grand Central, 10-45. Lights of New York.
Vitagraph, Cinema House, 11. The Little Wild Cat.

WEDNESDAY, JANUARY 24.
Stoll, Cranston's, 11. A Race for Millions.
Butcher, New Savoy, 11. Was She Justified?

FRIDAY, JANUARY 26.
European, Cinema House, 11. Under Two Flags.
European, Own Theatre, 2-30. Under Two Flags.

SHEFFIELD.

MONDAY, JANUARY 22.
Stoll, Grand, 11. A Race for Millions.

TUESDAY, JANUARY 23.
Int. Film Dis., Cinema House, 11. Treasureland.

WEDNESDAY, JANUARY 24.
Gaumont, Union St. P.P., 11. Love Never Dies.
Gaumont, Union St. P.P., 11. In the Footsteps of De Rougemont.

FRIDAY, JANUARY 26.
Pathe, Tivoli, 11. Adventures of Bill and Bob.
W. and F., Union St. P.P., 11. Why Men Go Wrong.
Graham Wilcox, Cinema House, 11. Paddy the Next Best Thing.

CARDIFF.

TUESDAY, JANUARY 23.
Wardour, Kinema Exchange, 12-15. The Barnstormer
Gaumont, Kinema Exchange, 3. Love Never Dies.
Gaumont, Kinema Exchange, 3. In the Footsteps of De Rougemont.
Fox, Kinema Exchange, 11. Trooper O'Neill.
F.B.O., Park Hall Cinema, 11. Passion.
W. and F., Kinema Exchange, 3. Why Men Go Wrong.

FRIDAY, JANUARY 26.
Stoll, Kinema Exchange, 12-15. Mirage.
Vitagraph, Kinema Exchange, 12-15. The Little Wild Cat.
W. and F., Kinema Exchange, 11. The Old Oaken Bucket.

DUBLIN.

FRIDAY, JANUARY 26.
F.B.O., Sackville, 11-30. Shifting Sands.
Assoc. First National, Carlton, 11-30. Mamma's Affair.

Digitized by Google

THE SENSATIONAL STAGE SUCCESS!

"Rogues of the Turf"

MILLIONS HAVE SEEN THE PLAY, AND WILL WANT TO SEE THE FILM

No. 1—BUTCHER-CARLTON PRODUCTIONS,

Released This Year on the British National Programme (No. 25)

Produced by WILFRED NOY from the famous play by J. F. PRESTON.

From stage to screen——MELODRAMA——ABSOLUTELY!

TRADE SHOWS:

MANCHESTER	Gaiety	11 a.m.	TUESDAY,	JANUARY 23
LIVERPOOL	Palais-de-Luxe	11 a.m.	WEDNESDAY,	JANUARY 24
LONDON	New Gallery Kinema	11-30 a.m.	THURSDAY	JANUARY 25
NEWCASTLE	New Pavilion	11-15 a.m.	THURSDAY,	JANUARY 25
NOTTINGHAM	Picture H'se, Long Row	11 a.m.	FRIDAY,	JANUARY 26
LEEDS	Cinema Exchange	11-40 a.m.	FRIDAY,	JANUARY 26
BIRMINGHAM	Pic. House, New St.	7 p.m.	SUNDAY,	JANUARY 28
BRISTOL	Queen's Picture House	3-15 p.m.	SUNDAY,	JANUARY 28
SHEFFIELD	Grand Picture House	11 a.m.	MONDAY,	JANUARY 29
CARDIFF	Cinema Exchange	12-15 p.m.	TUESDAY,	JANUARY 30
GLASGOW	Salon	11 a.m.	WEDNESDAY,	JANUARY 31

BUTCHER'S FILM SERVICE, Ltd.,

Camera House, Farringdon Avenue, London, E.C. 4.

'Phone: Holborn 5995 (5 lines). Cables: "Butchilms, London," A.B.C. 5th Edition. Wires: "Butchilms, Fleet, London."

"U" CERTIFICATE.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 480. SATURDAY, JANUARY 20, 1923. SIXPENCE.

The C.E.A. Presidency.

ONCE again we are faced with the prospects of a contest for the vice-presidency of the C.E.A., the nominations for which close on the 26th of this month. As according to the rules and regulations of the C.E.A. the presidency automatically goes to the vice-president, the new president, in succession to Alderman Trounson, will be Mr. A. J. Gale, who will assume office as is customary in March. For some inexplicable reason there appear to have been representations made in certain quarters that Alderman Trounson should continue his year of office for a further term, the main excuse being that, in view of the negotiations which are bound to take place with the Chancellor on the revision of the Entertainments Tax, it would be particularly unwise at this juncture to "swop horses whilst crossing the stream." The agitation for the worthy alderman to continue his office reached its climax last week at the General Council meeting, when Mr. F. E. Adams apparently voiced the views of a number of delegates in pressing him to remain at least for a further period of three months. As far as one can gather, the feelings of Mr. Gale were not at all considered, and one wonders what can be at the back of such a move. According to those friends of Alderman Trounson's, who are so keenly anxious that he should not vacate office, if a change in the presidency is made then all hopes of securing what everyone is hoping for, viz., a revision of the tax, will be dashed to the ground.

With these views we most emphatically do not agree. Anything more absurd has not been suggested during the whole of the campaign for the abolition of the tax. To say, because Alderman Trounson has worked hard during this campaign, that, therefore, he should continue in office for another year is utterly ridiculous. Has not Mr. Gale worked equally as hard? To talk of the danger of swopping horses, etc., is utterly futile. The presidency of the Association automatically reverts to the vice-president. It is a rule that was made by the delegates themselves, and should be honoured. Why a few people, who are blindly convinced that something deplorable will happen if Alderman Trounson vacates the chair, should endeavour to keep Mr. Gale out of office is entirely beyond us. The present vice-president has done just as good work as anyone in the tax campaigns. Without seeking to minimise in any way Alderman Trounson's work in the tax agitation, it is our profound belief that if it comes to a conference with the Chancellor and possible bargaining, then Mr. Gale will do not only equally as well, but better. It must be remembered that Mr. Gale has a vast amount at stake in this business. He is a man who has, through sheer tenacity of purpose, placed himself in the high position that he occupies to-day. He is a business man, and one likely to make a good impression upon Mr. Baldwin, so that to talk of the grave danger if Alderman Trounson does not remain in office is obviously the veriest nonsense. It is with pleasure that we note that Alderman Trounson himself has come to a final decision to vacate his chair at the end of his term, and we congratulate him upon his excellent common sense. Not only would it have been disastrously unfair to have kept Mr. Gale from coming into his rightful due, but it would have been the means of sowing a great deal of dissension in the C.E.A. ranks. The tax campaign is, as we announced last week, being pursued with relentless vigour, and the prospects of revision are excellent. It is generally agreed that the Chancellor will make concessions to the trade, but what is vital to the whole of the industry's interests is to see that we are not put off this year with some trifling concession, but that we get some real allowances made.

The battle for the tax reduction or abolition is but one item in the C.E.A.'s work for exhibitors, and the contest for the vice-presidency therefore is fraught with exceptional interest. It should always be remembered that the vice-president this year automatically becomes president the following year, so that the best man should be chosen for the post. Numerous names are suggested, among them being Mr. F. E. Adams, Mr. J. H. Dovenor, Mr. Sidney Bacon, Mr. R. C. Buchanan, and Mr. Herbert Kaye, and we sincerely hope that the branches before coming to a decision upon this vital matter will carefully investigate the claims of each candidate and choose what is, in their opinion, the right man for the job. It cannot be over emphasised that, apart altogether from the tax campaign, there are many problems that the incoming vice-president will have seriously to grapple with, and, as he will become after twelve months the president of the Association, the members of the C.E.A. would do well to ponder before they come to a decision. Choose the right man for the job; do not be swayed by petty jealousies, and, above all, be convinced that the man you nominate is one that will invest the office of eventual president with dignity and business efficiency.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

Will Evans Joins P.C.T.

THERE has been considerable fluttering in the dovecots over the changes of P.C.T. and the appointment of Mr. Will Evans as managing director must, undoubtedly, have created a good deal of surprise throughout the trade. Mr. Evans has never been in the limelight, but all the same has a reputation for hard work and ruthless efficiency which will, undoubtedly, make things hum at 199, Piccadilly. Matters appear to have been in a state of uncertainty there for some considerable time past, but the new managing director is just the type of man to bring the organisation into the desired state of efficiency.

All-British Film Week.

THE promoters of the British National Film League have achieved an important step in the effective carrying out of their project by enlisting the aid of the C.E.A., and it must have been exceedingly satisfactory to Colonel Bromhead and Mr. F. W. Baker to have the promise of hearty co-operation from the exhibitors in making the proposed week the success it deserves. At the same time, one of the chief points that concern exhibitors, viz., the number of films that would be available, was satisfactorily answered by the two gentlemen aforesaid when they declared that they would guarantee programs for at least forty halls. It is to be hoped that the League will go ahead, and now that they have secured the promise of cordial co-operation from exhibitors, there seems nothing to hinder the project, always provided that the class of film available is of the very highest possible order. British film production will, undoubtedly, receive a tremendous fillip by the showing of their product in this particular week, as attention will be focused on the home-made photoplay by every class, and it is, therefore, up to British producers to give of their very best so that the new patron whom it is hoped to bring into the theatre will not be disappointed. The All-British Film Week provides a great opportunity, and let us hope it will not be missed.

L.C.C. Invited To Take Action.

MR. NORMAN HART, the solicitor to the C.E.A., has lost no time in joining issue with the L.C.C. on the stupid condition that this body seeks to impose upon the industry that no film other than "U" films shall be shown to a child under sixteen, unless accompanied by a parent or guardian. Mr. Hart has informed the Council that the proviso is unreasonable, and is, therefore, *ultra vires*, and has invited the L.C.C to take action against the exhibitors. It is to be hoped that a test case will soon be heard, as it is high time that this industry made a stand against the busybodies who are continually interfering, and who are making the giving of good entertainment to the public almost impossible. It only wants united action on the whole of the trade to show these cranks and faddists that this nonsense will not be tolerated for a speedy end to be put to all their impositions.

The Budget and the Tax.

JUDGING by the news items that are appearing of probable changes in the Budget, it seems to be generally admitted that the Entertainments Tax will be revised, which must be exceedingly good news to the promoters of the tax campaign. As we stated last week, 405 members have pledged themselves for a revision, and it is now up to this industry to see that these members keep their promise. What is wanted is an equitable revision, and it is to be hoped that pressure will be brought to bear upon the Chancellor before the Budget is actually drafted, to see that the severe hardship under which this trade labours is remedied in the forthcoming year.

Second Thoughts in Plymouth.

OUR remarks last week on the stupid boycott of the Graham Wilcox Company in the West of England appear to have borne fruit, as I am now informed that "Flames of Passion" has been booked both first and second run in Plymouth houses. I am glad to see that members of the Devon branch of the C.E.A. have recognised how foolish they appeared by their absurd boycotting methods, and have taken steps to put themselves right before the rest of the trade.

The Sign of Two.

CONGRATULATIONS to Mr. Maurice Elvey and Miss Isobel Elsom, who were married last Saturday. The former, besides being one of our best-known film producers, was for some time actively connected with the production of plays in London and New York theatres. Miss Elsom has also made a name both on the stage and on the screen. She is at present playing in the revival of "Sweet Lavender" at the Ambassador's, while Mr. Elvey is busy at the Stoll studios on the production of "The Sign of Four." The actual engagement of the couple took place, we understand, during the making of "Dick Turpin's Ride to York," in which Isobel Elsom played the heroine.

Price, Demand, and Competition.

AT their last meeting the Liverpool C.E.A. passed a resolution of protest against the increasing cost of films; and a prominent renter in that city has just been expressing the opinion (in an interview with our correspondent) that the exhibitors themselves are largely to blame for this state of affairs. There is no doubt a good deal in this point of view. But the real cause of the enhanced price of films must, of course, be traced to public demand. This has forced the exhibitor's hand and made competition for the first run of big pictures keener than ever. It is simply the "iron law" of economics operating in the film world, as in every other commodity market. As long as exhibitors (quite legitimately) endeavour to get in front of each other in order to book the cream of the renters' output, so, of course, the hiring price will tend to rise. When demand drops and competition slackens the price goes down. The renter gets as much as possible, the exhibitor pays as little as possible. When the price asked for films exceeds what

Digitized by Google

any exhibitor can pay, there will need to be a general revision of the whole financial organisation of the industry.

Seven to Three on Reduction of Tax!

AT this time of the year the London insurance market affords a fairly reliable index of Budget possibilities. We note with especial interest, therefore, that rates of from 30 to 40 per cent. were quoted last week-end to provide for the payment of a total loss claim should the Entertainments Tax not be reduced in the coming Budget. This is an equivalent to odds of about seven to three against the risk of no reduction—which seems to indicate that the insurance brokers have "had it good" that the Tax is coming down.

Fighting the Tax on the Continent.

IT is interesting to see how other countries are fighting the impositions of taxes upon their theatres, for, following the lead of Germany, I see that French exhibitors in the North-West districts of France are threatening to close down as a protest against the taxes they have to pay. According to a French contemporary at a meeting held last week, a large number of exhibitors came to a decision to close their picture palaces if the matter was not dealt with by Parliament, and if there is not a revision of the Entertainments Tax in the present Budget there will, undoubtedly, be wholesale trouble in that country. Fortunately, our Government appear to be well aware of the harm that the Entertainments Tax is doing, and there is every prospect of seeing a drastic revision in the next Budget.

Ideal's Demonstration.

THE steps which Ideal Films are taking in bringing a large number of exhibitors to London for a demonstration of their new productions and publicity methods will be watched with interest by the trade as a whole. The hospitality which is being extended is to include, so I understand, a banquet which will be largely attended, and will be one of the most comprehensive gatherings the trade has known. The assistance which is now being offered to exhibitors by renting houses is most valuable and should go a long way towards attracting new patrons to houses where such up-to-date publicity methods are employed.

"Three Masks" Makes Film History.

I MUST congratulate Mr. S. W. Arnall, the enterprising director of General Kinema Films, upon the effective exploitation of his great French picture, "The Three Masks," at the Shaftesbury Pavilion last week. The front and interior of the theatre were lavishly decorated with balloons and coloured streamers, whilst living representations of the Three Masks themselves distributed synopses to the viewers present. The whole effect, as will be seen from a photograph on another page, was extremely well done and added the necessary atmosphere to the picture. It is a long time since a production created such an effect as this picture has done, the "Times" critic declaring it to be fit to rank with the world's masterpieces. There should be big business as a result.

A Diagnosis.

"WHY MEN GO WRONG" is hard to tell,
If too much whisky, chuck it;
Let "Doctor's Orders" keep you well,
Don't kick "The Old Oaken Bucket."

Good News from "Cheerio" Garrett.

I AM glad to see Mr. Sidney Garrett, the well-known exporter of American films, is again paying us a visit. "Cheerio Garrett," as he is affectionately known on both sides of the water, usually brings over some good stuff, and I anticipate that he will not come empty handed this time. Mr. Garrett informs me that conditions are improving very greatly in America and that theatres, in particular, are doing remarkably good business. It is always good to hear this news, as trade on the other side is usually reflected in this market.

Bon Voyage to Charles Wilcox.

MR. CHARLES WILCOX, of the Graham Wilcox combination, sails to-day (Saturday) for America. His business activities in that country will embrace the selling of "Flames of Passion," "Paddy the next best Thing," "Loyalties," and "Chu Chin Chow"; so that he is likely to be pretty busy for a considerable while. Certainly, he is taking some great propositions with him. I join with his many friends in the trade in wishing him *bon voyage*.

The Trade Carnival.

THE Kinema Carnival which is being held this year on February 5 is well worthy of the support of the trade. Last year's affair was a very enjoyable function, and the promoters of the ball, which will take place at the Hotel Cecil, are making strenuous efforts to ensure that everyone will have a most enjoyable evening. When it is remembered that the proceeds from the ball go to alleviating the distress among kinema artistes, it will be generally agreed that the carnival is worthy of the entire support of the industry.

Uxorious.

"DOES the Egyptian tomb of Tutankhamen hold any dark secrets pertaining to foolish wives of the period?" asks the manager of the Roker Theatre, Sunderland, in drawing public attention to his screening of that much-discussed film. Our tame Egyptologist, stimulated by the fact that the last four letters of Luxor form the Latin word for "wife," has delved into the matter and declares that the deceased Pharaoh's widow certainly was a foolish wife. She invited the son of a neighbouring king to become No. 2, and then got the wind up, fearing that he might rob her of her treasures, consequently, she buried them in the tomb of her late husband. If only Egypt had had a Stroheim three thousand years ago!

Hopson's Choice.

MISS VIOLET HOPSON, who has been recently busy in the lead of "The Lady Trainer," received a nasty shaking last week while acting a scene from the film. Her horse threw her with some violence to the ground, but, fortunately, the tumble was not attended with serious results. It is not true that she is now known as Miss Violet Hopsoff.

Constance Collier's Serious Illness.

GENERAL sympathy from both the stage and screen world has been expressed this week for Miss Constance Collier, the talented actress, who is lying seriously ill in Switzerland. It is my earnest hope that Miss Collier's recovery may be speedy and permanent.

Digitized by Google

BIG PICTURES ONLY.

Standards Governing Film Production of 1923.

By ADOLPH ZUKOR: President Famous Players-Lasky Corporation.

SPECIAL TO "THE FILM RENTER."

THE motion picture industry in the last year has undergone a change which will show its greatest results in the year we are beginning. This change, I am confident, means increased prosperity and prestige for those who have grasped its significance and have so shaped their affairs as to profit by it.

By this I mean that more is demanded of the picture industry than ever before. No longer will the public be satisfied with mediocre pictures, with cheap pictures, with weak entertainment. In 1922 we had a number of really fine pictures; but in 1923 every picture must be a big picture.

PARAMOUNT'S BIG EFFORT.

I don't think I can give a clearer example of what I mean than by citing the recent announcement of my own company of thirty-nine Paramount pictures to be produced and released between February 1 and August 1, 1923. Every resource and effort of our producing organisation is being centered on these pictures to the end that they will surpass any group of pictures, both in artistic excellence and box-office power, we have ever before produced. Last summer we announced a group of forty-one Paramount pictures for release between last August and this February, and at that time we promised exhibitors that they would be bigger and better than any we had ever attempted. The fulfilment of that promise to the letter is written in every box-office; but so urgent and imperative is the demand for even bigger pictures that in our group of thirty-nine for the first half of 1923 we are going to surpass our record with the forty-one.

In the power of the story, in directorial skill, in the quality of the casts, and in the scenic investiture, pictures must be better in 1923. The producer who makes such pictures and the exhibitor who books them will not only hold his patronage, but he will find that 1923 will bring him great prosperity.

ASSURANCE TO BRITISH EXHIBITORS.

The new year also will see closer co-operation between Europe and the United States in the matter of film distribution. This is as it should be, and both the European and American branches of the industry should do everything possible to foster this spirit of co-operation so that the best product of each country will find a quick and steady outlet everywhere. In this connection it gratifies me to be able to announce that recent changes in conditions make our own Paramount pictures available for the British exhibitors several months sooner than has previously been the case. Under these new conditions it will be possible in the future for the British exhibitor to get our pictures nearer to the American release date than ever before—a development which will be welcomed by everybody.

I am glad the FILM RENTER AND MOVING PICTURE NEWS gave me this opportunity to address the film trade of Great Britain. One of the most gratifying experiences I have had is the treatment and reception which the exhibitors of Great Britain have given all of our Paramount pictures for the past several years. This reception of our pictures has encouraged us to push our production standards ever higher and higher, and, although I feel it is not wholly necessary, I want to assure my friends in Great Britain that there shall never be any deviation from the policy of making pictures of the highest possible plane of entertainment value.

In conclusion, I wish every one of my friends in Great Britain a new year full of the happiness and prosperity they so richly deserve.

NEW MANAGING DIRECTOR FOR P.C.T.

William Evans, formerly with the North Metropolitan Circuit, takes full control.

IT has been an open secret for some considerable time that sweeping changes would be made in the organisation of Provincial Cinematograph Theatres, and, at a board meeting of the company held on Tuesday, Mr. William Evans was appointed managing director as and from that date.

The new managing director is no newcomer to the industry, as he has had a long and eminently successful career in the kinematograph world. Will Evans came into the business about twelve years ago, when, in conjunction with Mr. F. R. Goodwin, he founded the North Metropolitan Circuit of theatres, which included amongst its halls what was undoubtedly one of the most successful theatres in London, viz., the Finsbury Park Rink. Mr. Evans has primarily been a builder and contractor, having erected many skating rinks, and later many fine kinema theatres; but his activities have not been solely confined to the building of the theatre.

He was with Mr. Goodwin as joint managing director of North Metropolitan Theatres, Ltd., which, it will be remembered, was sold to the P.C.T., and he possesses a very shrewd and keen insight into the successful running of kinematograph theatres. P.C.T. have certainly secured a forceful personality for their managing director, and it will be exceedingly interesting to watch their progress from now on.

Digitized by Google

Its Bound To Come.

THE question of sharing terms advanced another step last week when the General Council of the C.E.A. considered this vexed question, and after considerable discussion appointed a committee to deal with the whole problem. I do not think that this carries the matter much further, because it is an undeniable fact that if the C.E.A. were so unwise as to direct their members not to book any film on sharing terms it would undoubtedly not be obeyed by the great majority. It is therefore to be hoped that when the C.E.A. receive their committee's report they will recognise the futility of any such embargo, as it is certain that if they indulge in any high-handed procedure they will make themselves look more than a little foolish. It is rather significant to note that in the general discussion that took place upon this problem hardly any big exhibitors had anything to say concerning the matter, for the principal speakers appear to have been members of the C.E.A. who have but very small halls, and are therefore hardly likely to be asked by any renter for sharing terms. Apparently, the branch that seems to be most militant in this matter is the Birmingham branch, for I notice that Mr. McDonald is most vehement in his protest against being asked to exploit a film on sharing terms. In the course of his remarks Mr. McDonald makes the stupid assertion that " the majority of exhibitors were represented by a manager who was an easy prey for the renter," and this aspersion on a body of men who are doing their utmost to make a success of their theatres is entirely unwarranted. Mr. McDonald should remember that the council chamber of the C.E.A. is not a place for him to make attacks upon men who are honourably transacting their business to the best interests of their employers. It might also be asked what is meant by the imputation that renters are seeking to ensnare them. It is by such foolish utterances as these that bad feelings are engendered, and Mr. McDonald should take the first opportunity of withdrawing such a statement.

The whole discussion at the General Council meeting does not seem to carry the matter very much further, for Mr. Gale appears to have thrown a bombshell into the discussion by informing the delegates present that he had personally seen contracts entered into in no less than ten areas in which they had branches and at which a great deal of pother had been made. The plain fact of the matter is that this question is not one for the Association to deal with at all, but as I have previously said, is entirely a matter for the exhibitor himself. Now Mr. F. R. Goodwin appears to have interposed his ideas on the subject by declaring that sharing terms were " vile and abominable." He apparently gave the members the benefit of his " great " knowledge of the theatrical side of the business, intimating that if exhibitors would study the figures from that side it would convince them that to book on sharing terms would be the most foolish thing they could do. This kind of talk does not really help the exhibitor. After all Mr. Goodwin has, I believe, only a half interest in a suburban music hall, and he can hardly have very much idea of the value of a sharing basis in the theatrical world, seeing that he has only had even the aforementioned interest for the past four weeks. The question of sharing terms is one that, in the words of a prominent exhibitor, " is bound to come." There really can be little argument about it, and if members of the C.A.A. were to listen to successful showmen in the kinema business who have played films on sharing terms and *made a success of it*, then it would be more to the point. At the present moment all one hears is a vast amount of tittle-tattle and stupid assertions being made that the kinema business will be ruined, without any figures to prove it. If an exhibitor wishes to play any picture on a sharing basis he is quite at liberty to do so, and if he does not want to do so then it is entirely his affair and no one else's. There are certain big photoplays which any sane and sensible showman will realise must be played on a percentage basis. All the talk against sharing terms will not alter the plain fact that they are bound to come. It is largely a matter that the exhibitor himself has brought into being. The renter must secure a fair and equitable rental for his production. In many cases in the past the exhibitor has been unwilling to pay the price demanded, being doubtful of the value of the film to his theatre. Both sides have therefore decided to take a chance on the matter and have played the film on a fifty-fifty basis, and despite all the arguments to the contrary in 90 per cent. of the cases where sharing terms have been arranged, it has proved to the mutual satisfaction of exhibitor and renter alike.

What, then, is the use of agitated branches vehemently declaring that they will have nothing to do with a percentage basis? Take an instance in point. Mr. Leonard Denham, of the Majestic, Leeds, is a delegate to the C.E.A. He also is managing director of one of the greatest kinemas in the country, and has played many a film on sharing terms with satisfactory results. Is he likely to abide by any decision hastily arrived at by the General Council that exhibitors shall not play films on a percentage basis? As a business man of course he is not. There are other equally well-known showmen who have during the past few months played big attractions on the same terms. Are they likely to be bound by decisions arrived at by people who have only at best a kinema seating 500 or 600 people? Sharing terms is not a matter for discussion by the C.E.A. at all. It is purely a matter of business between renter and exhibitor, and concerns them only. Unfortunately, the issue is being obscured by an amount of windy oratory, most of which is utterly irrelevant to the issue. If a showman, whether he be a member of the C.E.A. or not, wants to run his business in his own way, then let him do so without interference. It is entirely futile to attempt to depict the renter as a blood-sucking individual who is out to grab all he can from the exhibitor. Naturally, as a business man, he endeavours to get a fair price for his film, but exhibitors can be relied upon to take care of themselves in that direction. Sharing terms is the only fair basis upon which business can be done with big productions. After all, exhibitors in this country are well able to look after their own business, and, if they continue to study it, and pay less attention to loud-mouthed gentlemen who love to hear themselves speak, then they will find it far more remunerative.

Ernest W. Redman.

Digitized by Google

MEETING OF C.E.A.

Sharing Terms—All British

THE usual meeting of the General Council was held at Broadmead House, London, S.W.1, on January 10, 1923, Alderman E. Trounson, J.P., president, in the chair. Councillor G. F. McDonald said that Mr. Lewin had unfortunately met with an accident which had prevented his attendance. The General Council expressed its sympathy and wishes for a speedy recovery.

Appreciation of the Late Mr. J. J. Bennell.

The Chairman said the first duty they had to perform was one of a very sad nature. The Association had sustained a great loss in the death of Mr. J. J. Bennell. Whatever he might say would fall very short of what he would like to express in words to show their appreciation of Mr. Bennell as a man and a friend. Words were too paltry to try to convey to those who were left behind their great feeling of regret at the loss of such an esteemed colleague.

Mr. Gavazzi King had represented the Association at the funeral. He (the president) had a sweet recollection of having received perhaps one of the last letters that Mr. Bennell wrote, and it was a letter which few men could have written. He thought that it was an outstanding characteristic of Mr. Bennell that he was ready to go on the path which so many would tremble to anticipate. He did not propose to say more but to ask them to show their feelings by standing; and to ask Mr. Gavazzi King to convey to the relatives their sincere sympathy at the loss sustained as well as their feelings of love and admiration of their late friend.

The members of the General Council stood in silence.

Sharing Terms.

A letter, dated January 23, from the Birmingham and Midland Branch, condemning sharing terms, was read to the meeting, together with copies of replies from various branches.

Councillor G. F. McDonald said he thought sharing terms were a most reprehensible thing, and should be deprecated by the General Council. Various branches had met, and with the exception of two were entirely opposed. Only one was in favour.

Major A. J. Gale said he had long discussions with some important firms, including the Associated First National. They told him that they had quite a number of exhibitors in various parts of the country that were commencing to book their output on sharing terms. It was a growing practice. The whole subject was wrapped up in the prices they were going to pay for films in the future, and it was quite time they should communicate with the branches to see whether they were going to get the support of their members. In another branch of the entertainment world Mr. Goodwin would tell them the results of sharing terms. Immediately they attempted the principle of sharing terms the industry was doomed from the profit-making point of view, and they should take a determined stand.

Mr. E. Hewitson asked members not to pay too much attention to the assertions of individual firms. Assertions had been made in Birmingham that quite a number of exhibitors were booking on sharing terms. They asked the exhibitors, whose names were mentioned, and there was not one who had taken a film on those conditions.

Major Gale said that he had been shown contracts entered into in no less than ten areas in which they had branches.

Mr. J. McBride said there were quite a number of halls in Scotland taking pictures on sharing terms, and the unfortunate thing was that they were big halls run by large syndicates, and the independent exhibitor had no chance whatever of getting anywhere near those pictures. Some of them were not only sharing, but giving money guarantees for more than they could get in their halls.

Mr. F. W. Morrison said that the only policy they could adopt was to continue to issue warnings, and if the individual chose to book on sharing terms he must do so to his own detriment, and they could not interfere.

Mr. H. J. Cook said it was for the detriment of the trade, and not only for the individual. They ought to do away with sharing terms.

Mr. F. R. Goodwin, C.B.E., said that they could get information from another section of the trade. Sharing terms were vile and abominable, and would ruin the kinema business. There was an insidious attempt to get these terms introduced. He suggested that a small expert committee should be appointed in order to report to every member the information which can be obtained from the theatrical side of the business, where they would obtain figures which would convince their members that to book on sharing terms would be the most foolish thing they could do.

Mr. T. Herbert Kaye seconded the suggestion.

Councillor G. F. McDonald said it was unfortunate that the majority of exhibitors were represented by a manager who was an easy prey for the renter. It was quite as easy for the manager to get his salary from sharing terms as from a flat rate, and that was one way in which the trade suffered. He thought all pressure ought to be brought to bear upon the branches.

Mr. J. McBride said that their experience in Scotland was that managers who came in from other sections of the entertainment world, who had had experience of sharing terms, were strongly opposed to them, but they were often over-ruled by their directors. The film renter got in touch with the directors, whose only interest possibly was that of a shareholder, and in three cases to his knowledge directors had turned down the manager's recommendation and taken the picture on sharing terms.

A committee was appointed to inquire into the matter and report to the General Council.

Messrs. Sidney Bacon, F. R. Goodwin, E. Hewitson, Ritson Bennell and Robert Freeman were elected members of the committee.

Second-run Advertising.

A letter from the Cornwall Branch was read, asking the General Council to embody in the new contract a clause restraining second-run houses from advertising either inside or outside their houses prior to first-run rights having expired.

The Chairman said that in the new contract which would be submitted to the next General Council, they would find a suggestion which, if adopted, would overcome this trouble, and he suggested the discussion might be deferred until then.

Digitized by Google

GENERAL COUNCIL.

Film Week—The Presidency.

Cinematograph Trade Council.

The Chairman reported that their original representatives had drafted a constitution of the Kinematograph Trade Council in co-operation with the two other sections of the trade. Their representative accordingly had retired automatically, and under the constitution the C.E.A. was asked to elect five members.

The following were elected: The President for the time being, Mr. W. N. Blake, Mr. F. E. Adams, Councillor J. Lambert, and Mr. W. Gavazzi King.

All-British Film Week.

Mr. W. Gavazzi King said he had been in communication for some considerable time past with the secretary of the British National Film League, and had attended their meetings and generally acquainted himself with the objects and aims of the League. He felt confident that the objects which the League had in view were such as would be heartily appreciated by the General Council, and he ventured to suggest that Colonel Bromhead might receive from them a cordial invitation to state the objects of the League and enlist their sympathies.

Colonel Bromhead, who was given a most cordial greeting, said he had not come prepared to give them the full details of the League so much as to discuss a British Film Week. Mr. Baker and himself were alternating chairmen of the League, and were both responsible for the idea of having a British Film Week, in which, as far as possible, only British films would be shown, provided they are good British films. Mr. Baker had been working very hard to prepare a scheme complete, but at the moment they had not that degree of unity they would like to see among themselves. They all knew that any such scheme can only be put over if there were two things. One was the hearty co-operation and goodwill of the exhibitors, and the other was unity among themselves. They naturally thought the first thing they had to do was to get that unity before approaching exhibitors. The stumbling block at the moment was—he did not want to call it finance—a feeling that unless everybody was united there were some who otherwise would adhere and would pay probably about £500, who now said that if there was going to be anybody outside who was going to benefit by publicity, they did not quite see why they should subscribe £500 for these people outside to benefit. He could not say that was a narrow point of view to take, and it was a difficult one to criticise, as it was so obviously human nature.

Advertising Scheme.

At their last meeting there was suggested a proposition that would probably cover both points of view, and he would like the General Council to consider it, because if the C.E.A. approved the scheme it would enable them to obtain unity on their side. The suggestion was that instead of the manufacturer or the renter paying the League a definite subscription per firm or per reel, that he should allocate a percentage of his renting fee as may be determined for the purpose of advertising, so that everybody concerned would pay a fair and square proportion. If a firm rented twenty pictures, their contribution would be strictly in proportion to the rental they would receive. That percentage would be placed to the publicity fund in order to put the scheme over. The exhibitor would be in the position of knowing that of the hiring fee which he paid a percentage was going into this fund which would be available for a general scheme of national and local publicity. That appeared to be the only scheme that was free from objection and thoroughly fair all round. It was obvious from the point of view of some renters that they would be most unwilling to allow one another to know their bookings. That difficulty could be overcome by appointing an independent and well-known firm of chartered accountants to receive the percentages direct, which would mean that the exhibitor would be authorised to deduct the percentage from his rental fee and send it direct to the chartered accountants, who would pool it and hand over the gross sum for publicity purposes.

The other alternative, said Colonel Bromhead, which he hesitated to mention, was that the whole week should be worked on a percentage basis or sharing terms with the exhibitor. (Loud laughter.)

The Chairman said that evidently Colonel Bromhead did not know what they were discussing half an hour ago.

Colonel Bromhead said he could only gather that the receipts expected for the British Week would be so substantial that they would not venture to share them. (Renewed laughter.) He thought the chartered accountant proposition would cover all the difficulties on their side, and if the C.E.A. was in favour of an All-British Film Week, such an event would be of untold value to the British industry. To-day the percentage of British films being shown was going up, and deservedly so. The scheme he had outlined would leave the renter who might have a disposition to stand outside in the position that he could book his film for the All-British Film Week if he was willing to allow the percentage to the exhibitor for advertising. (Applause.)

Mr. F. W. Baker said he thought Colonel Bromhead had covered the case very well. They would like to know what degree of support the C.E.A. could give. The British National Film League had endeavoured to get the support of every British manufacturer or renter, and meetings of all these sections have been held. There was a certain amount of difficulty with regard to financing the scheme. While some were prepared to support it and pay £500, others wanted to know what advantage they would gain by contributing. That was a difficulty because some manufacturers and renters were looking at the scheme from too narrow an angle. If they could get the ideas of the C.E.A. to ascertain whether they could give the All-British Week their full and unstinted support, it would assist the British National Film League to put the whole scheme over. It would be the first step towards publicity that would mean advertising the kinema generally. Here at least was a proposal whereby two Societies could come together and make arrangements to get a big publicity scheme over in connection with British films.

Mr. W. T. Gent asked if the League had considered the question whether there would be a sufficient number of good films for all the theatres. In Sheffield they had forty-two or forty-three theatres, and they would want something between 56 and 60 films, and could that output be guaranteed.

Colonel Bromhead said there would be sufficient good films available for fully 40 houses.

Mr. F. W. Morrison said it was important that the matter should be dealt with at once as in his branch they were only waiting for the date of the scheme.

Digitized by Google

MEETING OF C.E.A. GENERAL COUNCIL—*Continued*:

Mr. F. E. Adams moved that a committee be formed to meet the British National Film League, which should be empowered to make recommendations and report to the branches without previous reference to the General Council.

Major A. J. Gale, J.P., seconded the resolution, which was carried unanimously. The following members were appointed: Messrs. W. T. Gent, H. V. Davies, F. E. Adams, E. Hewitson, and J. McBride.

Colonel Bromhead and Mr. F. W. Baker were thanked for their attendances.

Electricity Charges.

Mr. W. Gavazzi King said he had received a large number of communications concerning electricity charges. The position had been complicated by the possibility of the establishment of large centres for the distribution of electricity. Whilst those things were being considered it was not thought very desirable, and it was not likely to be very useful to go into the question. It had now become a very important one. The position was this, that electrical companies during the war received from the Board of Trade certificates enabling them to charge prices at a higher rate than were in existence prior to the war. In a large number of cases, although their expenses have been reduced, the price still remained as high. The only method by which they could get them reduced was to apply to the Board of Trade on a basis which will be determined by the actual cost of production. That needed expert advice.

It was resolved: "That Major Gale, Capt. J. W. Barber, and Councillor Lambert be elected members of a committee, with power to take expert advice."

Entertainment Tax Committee.

The following report of the Entertainment Tax Committee was received and adopted:

Your Committee begs to report that 405 members of the House of Commons have replied expressing themselves in favour of revision of the tax. Every member who has not yet replied is being communicated with, and, judging from present correspondence, the number of promises will considerably exceed the figure now announced.

Your Committee has been in touch with various members of the House of Commons with a view to preparing the necessary organisation to put into operation as soon as Parliament assembles. Ninety-five members of the House of Commons have already promised to join a committee.

Your Committee has very fully discussed the work to be done immediately, and all arrangements are ready.

The expenditure to date has amounted to £972, and funds are exhausted. There is a sum of £342 10s. due from various branches for tax films supplied.

Your Committee would be glad to receive a further £150 from the Parliamentary Fund.

As a compliment to the Bradford branch, which was the only branch to obtain replies from every member, your committee has co-opted Mr. A. E. Shields a member of the Entertainment Tax Committee.

Annual Dinner Committee.

Mr. E. W. P. Peall, Major A. J. Gale, Mrs. H. G. Dudley Bennett, and Mr. Thomas Thompson were elected members of a committee to arrange the annual dinner.

Rating of Ecclesiastical Halls.

Mr. F. W. Morrison mentioned that the solicitor had promised him to look up Ecclesiastical Law that gave Church Halls exemption from local taxation. He knew of one church that hoped to raise by means of kinema performances in its hall £5,000 in five years from their debt.

Next Meeting and Annual General Meeting.

The General Secretary said the date of the annual meeting depended upon the date he could complete the balance sheet, which in turn depended upon the date by which all the branches sent in their balance sheets. He was glad to report that one branch had already forwarded its balance sheet, and it was the branch which was last in sending in 1922.

The next meeting of the General Council was provisionally fixed for February 27, and the annual meeting for February 28.

Personal Statement by President.

In consequence of representations made to him by delegates from a number of branches, supplemented by pressure from the members of the General Council, the President made a personal statement, in the course of which he said that while appreciating the compliment paid him, and realising the strong desire on the part of the delegates that he should continue in office, he regretted very much that other calls would make it impossible for him to do so, and he asked them to accept his decision as final.

New Members.

Twenty-six new members were duly enrolled.

New L.C.C. Condition on Licences.

Mr. Norman Hart reported that the L.C.C. had directed attention to a condition on their licence as follows:

"(iv.) That no film—other than photographs of current events—which has not been passed for 'universal' exhibition by the British Board of Film Censors shall be exhibited in the premises without the express consent of the Council during the time that any child under or appearing to be under the age of 16 years is therein, provided that this condition shall not apply in the case of any child who is accompanied by a parent or *bona fide* guardian of such child."

Mr. Hart had replied as follows:

"With reference to your letter of the 22nd ultimo, addressed to the assistant secretary of the London branch relating to the Recommendation of the Theatres and Music Hall Committee as to the condition on your Council Cinematograph Licence dealing with the titles and films to be displayed, I am instructed by my Association to inform you that, whilst my Association is always most anxious that its members shall comply at all times with any condition inserted on their licences (provided, of course, they are reasonable) and that they should conduct their theatres in a proper and efficient manner, yet they are advised that as regards this particular condition (as it is a condition that has nothing whatever to do with the actual management or conduct of the theatres, but is purely a social question with which your Council is not concerned), it is unreasonable, and is, therefore, *ultra vires*. Consequently, should your Council think fit on the breach of this condition by any members of my Association to take any steps against any such member, my Association will be compelled on purely legal grounds to defend such member and to contest the validity of such a condition."

It was resolved that the letter be circulated to the branches.

The proceedings then terminated.

Digitized by Google

Bristol C.E.A. Annual Meeting.

New Officers Elected—Branch to join Chamber of Commerce.

By our Bristol Correspondent.

THE annual meeting of the Bristol and West of England branch of the C.E.A. was held at the Artistes and Press Club on Tuesday, January 9, A. B. Atkinson, the branch chairman, presided.

Exhibitors' Differences.

Before the balance sheet was presented the Chairman reviewed the work of the branch during the past year, in a speech in which he touched on various matters which had been brought before the members, such as the Tax campaigns, the Standard Contract, the Pringle Fund, and the Colston Hall question. He said he was aware that there were differences between exhibitors, and he thought that this was the reason why the meetings were not so well attended as they ought to be. Mr. Atkinson said exhibitors should regard the Association as existing for the good of all, and should drop all private differences at meetings. Until that was done the branch would never be as successful as it should be. They had before them a proposal for a new meeting place, and he hoped that if they decided to move they would go to some place which would add to the prestige of the Association.

The Balance Sheet.

Owing to the absence of the treasurer the balance sheet was presented by the secretary, F. A. Webber, who said that, including a balance of £64 18s. 10d. brought forward from 1921, the receipts were £208 15s. 10d., and after deducting expenses they had a balance in hand of £61 19s. 9d. They were about £3 down compared with last year, but they had had extra expense in connection with the tax campaigns, so that he thought the position was satisfactory.

The Benevolent Fund.

The Benevolent Fund, including balance from last year and members' subscriptions, amounted to a total of £24 13s. 1d. During the year donations had absorbed £24 3s. 1d. of this, which left them with a balance in hand of 10s. Both balance sheets were approved and adopted by the meeting.

Election of Officers.

At the election of officers, which was the next business, George Rees was chosen chairman, and E. A. Tasker, vice-chairman. E. F Harris. of Ashton Gate, was re-elected as treasurer, and F. A. Webber, secretary. Voting for the committee resulted in the election of A. E. Vaughan, of Bath; W. G. Spicer, of Wellington; and G. H. Blackburn, N. F. Wren, H. V. Gully, H. Tomkins, E. Mulford, and W. Johns, of Bristol. S. H. Justin was re-elected as delegate, and George Rees as second delegate.

Thanks to Chairman.

E. A. Tasker proposed a vote of thanks to the retiring chairman, which was carried unanimously. In reply, Mr. Atkinson, while thanking members for the support they had given him, expressed the hope that the branch, as a whole, would support the new chairman better than he had been supported during the last six months.

The Ordinary Meeting.

Following the annual meeting the ordinary monthly meeting was held, over which the new chairman presided. Before commencing the business Mr. Rees thanked members for the honour they had done him in electing him as their chairman. He paid a tribute to the late chairman for the able way in which he had carried out the duties of the office during the last two years. He appealed to members to support him, and to co-operate in an endeavour to make the branch more successful in the future than it had been in the past.

Home Office Regulations.

Mr. Tasker drew the attention of members to the fact that with regard to the proposed Home Office Regulations, on which they were asked to advise, all the resolutions forwarded by the Bristol branch had been accepted in their entirety by the Home Office.

Branch Joins Chamber of Commerce.

With regard to the matter of a new meeting place, the secretary said, as instructed at the last meeting, he had made inquiries regarding the accommodation offered by the Chamber of Commerce, and had been informed that the Association could be admitted to membership of the Chamber upon payment of a yearly subscription of £5 5s., which would include use of the Board Room or Committee Rooms for their meetings. Besides providing a central meeting place membership of the Chamber would carry with it many other advantages which would be of benefit to the Association.

On the motion of A. B. Atkinson, seconded by H. F. Wren, it was decided that the branch should become a member of the Chamber of Commerce, and that in future the monthly meetings should be held at the offices of the Chamber, at the Guildhall. It was also decided to continue the membership of the Artistes and Press Club.

Film Clearing Houses.

There was a considerable amount of correspondence to be dealt with, and amongst the letters read was one from Gavazzi King acknowledging receipt of the resolution regarding a reduction in subscriptions, passed by the branch at the last meeting, with an intimation that it would be brought forward at the General Council Meeting.

Another communication from the Head Office concerned the Film Clearing Houses Scheme, asking for the opinion of the branch on the matter. The Chairman said he thought they should investigate the matter thoroughly before coming to any decision. At present they were more or less in the dark on the subject, and they should obtain more particulars and investigate before commending the scheme. After a discussion a proposal was made by George Allen that the scheme should be turned down. This was seconded by E. Mulford.

E. Harris (Triangle Hall) moved an amendment that they should leave the matter to be discussed at another meeting after they had obtained further information about it. This was seconded by H. F. Wren and carried.

No Extra Collections.

The meeting refused an application from Nazareth House, a home for orphans, to allow a collection to be taken in the various halls, deciding to adhere to the resolution limiting collections to two a year.

Digitized by Google

VAGARIES OF THE PUBLICITY SCRIBE.

Why so much Inane Chatter from the Studios?

USELESS MATERIAL SENT TO TRADE PRESS.

WE often wonder why the directors of some of our British producing companies do not exercise a stricter surveillance over the output of their publicity departments. If this be judged quantitively it may be readily admitted that most of the perspiring "pufflicists" attain a very high standard indeed. When it comes, however, to the *kind* of matter sent out, and to the sense of discrimination displayed in the selection of appropriate billets for all this varied, and oftentimes erudite, information quite another story has to be told.

The "Pet-Pekingese" Stunt.

The slogan adopted by several of these so-called publicity experts would seem to be "anything, anywhere." The offices of both the trade and lay Press are bombarded every day with chatter about films which can have no earthly interest for a single soul—with the exception, perhaps, of the particular screen "personality" about whose frequently absurd doings these stories are woven. In our opinion the interest (and gullibility) of even the general public in regard to these twopenny-ha'penny happenings of the studio is vastly over estimated. But if the newspapers like to print this stuff that is, of course, their affair. If they think that their readers are likely to be amused or enthralled by pettifogging tales about a film actress's pet Pekingese, or a cameraman's lost wrist watch we would not deprive them of these paragraphs. What we wish to protest against more especially is the bad habit some of the publicity scribes have got into of sending such inane trifles to the trade journals, which exist for strict business and not for idle gossip. Now and then, no doubt, these things find a place as "fillers," but the main stream of them flows into its rightful sink—the waste-paper basket.

History—and Business.

To take a case in point: If the charwoman of this office is given to studying the "literature" in her morning pile of rubbish she will have learnt a lot lately about Queen Elizabeth. Since Mr. Stuart Blackton started to make "The Virgin Queen" we have received continuous bulletins concerning the appearance, manners (especially Manners), character, and accomplishments of that royal personage, all of which would probably make admirable footnotes to the history of her period, but which are utterly irrelevant to the business of selling and booking this particular picture—the main business, that is, of the producer and exhibitors respectively. Items of this nature may have a use and a value for people who want to discuss such points in the light of the film when shown. They have no use and no value to showmen who desire first, last, and all the time to get a working idea of the pulling possibilities of a picture in their halls, and have little or no time for the lights and shades of historical research.

The Tale of a Dog.

This is not the worst. The various pen portraits of Good Queen Bess which the publicity scribe has dug out of the library may be a tribute to his zeal for "creating an interest" among those highbrow critics whom Mr. G. A. Atkinson has recently anathematised. They certainly have no news or news-value for a purely trade organ. But the very lowest level of studio "dope" has been reached in the tarradiddles about production which have been sent out in regard to this film. We were honoured last week, for example, with an inane story of Lady Diana's "pet Blue Bedlington terrier" who turned a tragic scene into a farce by jumping on the bed where a Spanish diplomat lay dying for the camera—"and the scene had to be made entirely over," remarks our assiduous, but not too grammatical, "pufflicist." Imagine the excitement of exhibitors up and down the country on reading that a scene "had to be made entirely over," and all because of the playfulness of a little dog! What thrilling "publicity!" Fortunately "The Virgin Queen" will soon be on public show, and we shall hope to be spared any further "dope" of this description.

Other Instances.

We have cited these instances because they typify in a rather special way what we mean by a lack of discrimination on the publicity side of production. Stuff is sent out which is no good to anybody, while highly-learned matter which might possess an interest for, say, "Notes and Queries" is sent to the trade organs. Occasionally the "expert" thinks it might "help" if he forwards a sheaf of Press cuttings dealing with his last film trade shown. Then we get a list including the views of the "Daily Female"—"We found this film very interesting."; of the "Mews of the World"—"Delightfully produced," and of the "Morning Toast"—"Arresting." The prime joke is that our Press cutter really imagines we are going to print this kind of thing, and actually grumbles sometimes when we don't.

Value for Money.

If the responsible directors of film companies made it their business to see that more care and thought were devoted to the selection and compilation of publicity matter, and that the right papers received the right sort of "copy" these paragraphs would provide a valuable supplement to the paid advertisements, and not, as is so often the case at present, find their way into the waste-paper basket.

Digitized by Google

JESSE L. LASKY *presents*

Rodolph Valentino

in a FRED NIBLO PRODUCTION

"BLOOD and SAND"

with LILA LEE *and* NITA NALDI

From the novel by

Vicente Blasco IBANEZ

A Paramount Picture

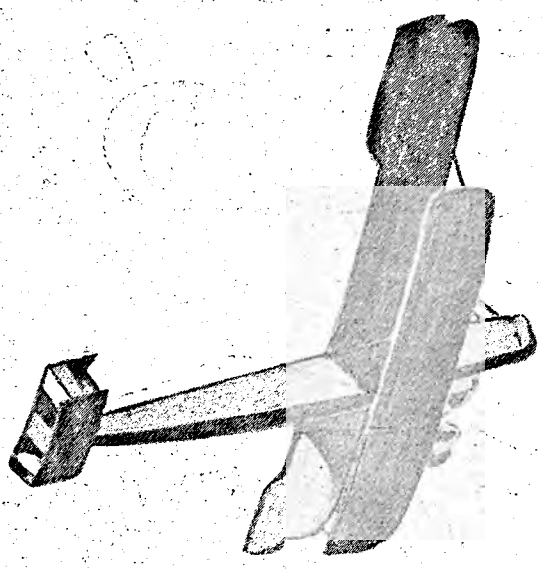
Another wonderful combination by the Star and Author of

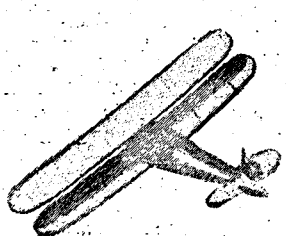
"The Four Horsemen of the Apocalypse."

Google

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

CONTROLLED BY THE HAYMARKET SYNDICATE





FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

Digitized by Google

Digitized by Google

Immediate Exclusive Release

That unsung hero of a million homes—father! And now in this wonderful heart-drama by the author of "Humoresque," father comes gloriously into his own. Made of the joys and tears of plain folks, it'll fill your heart with a glowing gladness.

FAMOUS PLAYERS-LASKY CORPORATION *presents*

"The Good Provider"

by FANNIE HURST

with VERA GORDON and DORE DAVIDSON

Directed by Frank Borzage. Scenario by John Lynch

A COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
—LONDON—

Instantaneous Booking Succes

Annual Meeting of Liverpool C.E.A.

A Good Year—The New Board—Loss on the Bar.

From our Liverpool Correspondent.

THE fourth annual meeting of the Liverpool Kinema Exchange, Ltd., was held at the club premises, Bold Street, Liverpool, on Tuesday, January 9. Mr. A. Russell (chairman) presided over a fairly good attendance of members and shareholders.

The Overshadowing Debt.

The Chairman said the balance-sheet was a wonderful one. The year 1922 was undoubtedly one of the best years that they had had, but they could not get rid of their overhanging debt. Mr. Oldfield, their secretary, told him that they had reduced the debit balance by £80. During the coming year they should put forward an effort to reduce it at a much more rapid rate than they had done during the past few years. Two years ago there were 718 creditors, one year ago 500, and now the number had been reduced to 240.

Mr. Walter Bell said they should take note of the fact that last summer was a most disastrous one for trade shows.

Mr. W. J. Locke said the balance-sheet, which was adopted, was certainly an improvement on previous years.

The New Board.

The Chairman said it was proposed that the new board of directors should consist of five exhibitors, five managers and five renters. In this way enormous support would be obtained to make the Exchange a success.

On the proposition of Mr. W. H. Green, seconded by Mr. Bell, the following exhibitors were elected: Messrs. W. J. Locke, Mr. Hale, Fred Weisker, H. Hughes and Mott Cowan.

Mr. Fred Weisker proposed, and Mr. Mott Cowan seconded, the appointment of the following renters: Messrs. Harold Lipson (Goldwyn), J. A. Fearnett (F.B.O.), A. Russell (Weisker Bros.), W. B. Rawson (Wardour), and Frank Chisnall (Vitagraph).

The managers' representatives were appointed as follows, on the proposition of Mr. Fred Weisker, seconded by Mr. Perry: Messrs. J. G. Wellings, Angers, S. Eaton, W. Hughes, and W. H. Green. Mr. H. W. Latham was reappointed auditor.

Shares and Voting Power.

Mr. Fred Weisker remarked that the board had a big task before it. It could not go on without it received the full support of the members of the club. A lot could be done, if they put their shoulder to the wheel, to make it a fine, comfortable club. (Hear, hear.)

Mr. D. Walsh said he had always felt that the shareholders should have the power to vote according to the amount of money they had put into the venture.

Another member said a matter of that sort must be discussed at an extraordinary meeting.

Mr. Walsh: I leave it to the discretion of the directors.

Eventually, on the proposition of Mr. Walsh, the meeting passed a resolution instructing the board to take into consideration the present standing of the club so far as the voting power is concerned in regard to shares.

Defaulting Members.

Mr. Perry suggested that the board should take some steps to ensure getting the subscriptions in. Some men, he asserted, had been using the club for a year or so without paying, and had enjoyed all the advantages of the club.

Mr. Weisker made a suggestion that a notice should be put up to the effect that, if subscriptions were not paid within a certain date, the defaulter's name would be crossed off the list of members.

The Chairman said he believed that out of a membership of 150, only 50 had paid their subscription. It was a disgrace.

Mr. Locke: There are two classes—those who won't pay and those who don't pay because the others don't pay.

The Chairman considered that the position had been brought about by the club's financial position in the past compelling the board to show lamentable weakness. They were very nervous about renters taking away their trade shows. They could not afford to lose 10s. if it could be got.

After some discussion regarding the question of raising the subscription, Mr. J. A. Fearnett proposed, and Mr. Locke seconded, the following motion: "That the directors be recommended to consider raising the subscription, and that it should be from January to January."

The Chairman: I agree with that. The half-yearly fee is only a mixed business.

The motion was carried, there being one dissentient.

Best Means of Making Profit.

Mr. Stratton (Runcorn) did not object to paying two guineas, out objected to people using the club who did not pay at all.

The Chairman: Three pounds a year only means 1s. 3d. a week. What do you expect for 1s. 3d.? Two pounds a year means only 10d. a week.

Mr. Locke said the board was sufficiently representative to carry the thing through. None of the members need think that anything would be done to hurt anybody's feelings.

Mr. Cowan: The directors are here to make the best profit they can for the shareholders. It is for them to consider the best means of making this a profitable concern.

Loss on the Bar.

The Chairman: If there is one thing we make a loss on it is the bar—a very creditable thing for us to boast of as a body. (Laughter, and hear, hear.)

A vote of thanks to the chairman concluded the proceedings.

WIVES WITH A PAST.

IT seems a long cry from the recently discovered tomb of the Pharaoh Tutankhamen to "Foolish Wives," but the manager of the Roker Theatre, Sunderland, has ingeniously linked up the interest between the two subjects in a double-crown poster in two colours, which asks: "Does the recently discovered tomb of the Pharoah Tutankhamen hold any dark secrets pertaining to 'Foolish Wives' of that enlightened period? We only ask will the priceless Papyrus found foreshadow all or any of the dynamic events depicted in the world-stirring photoplay, 'Foolish Wives,' shortly to be exhibited at that other place where pleasure-seekers and film fans are flocking twice nightly, namely, the Roker Theatre. One never knows—does one? Excuse us asking."

Digitized by Google

EXPLOITING "THE THREE MASKS"

SCENE OUTSIDE THE SHAFTESBURY PAVILION AT THE TRADE SHOW OF "THE THREE MASKS."

A New Way with Old Manuscripts.

THROUGH the courtesy of Sir Arthur Conan Doyle, Goldwyn, Limited, are using several pages of the original Sherlock Holmes manuscript in their big promotion campaign for "Moriarty." Exhibitors know that anything interesting to look at is a good help to showmanship, and that steady crowds will gaze at the ink which recorded the great detective's life. What possibilities this new departure holds out for the future! Not even American book collectors can hope to hold out against film companies if these invade the salerooms and bid for first editions and original manuscripts.

Empire Presentation of "The Virgin Queen."

An Empire Theatre presentation of the J. Stuart Blackton super-production, "The Virgin Queen," featuring Lady Diana Manners and Mr. Carlyle Blackwell, has been arranged by Mr. Blackton and The Rose Film Company (distributors of the film in the United Kingdom) with the management of the Empire for two weeks, beginning Monday, January 22. It was possible to secure the Empire Theatre only for a limited engagement of a fortnight. "The Virgin Queen" is one of the most elaborate film productions ever made. It was written by Mr. Blackton in collaboration with Mr. H. P. Gordon, and has been produced partly in Prizma natural colours.

SCENE FROM "THE HYPOCRITES," GRANGER'S NEXT PRODUCTION.

Round the L

Activities and Projects

Ideal's Great Gathering.

Tuesday and Wednesday, February 6 and 7, have been fixed by Ideal for the demonstration of their three new features before the invited trade of Great Britain. The response to Ideal's invitation has been very widespread, acceptances having come in from the distant north and west of British territory. The exhibitors attending this demonstration will have an opportunity of seeing for themselves not only the productions themselves, but the prologues and lobby displays which are being arranged. A room is being set apart for a publicity exhibition, where the best means of exploitation will be on view, and everything will be found provided that is likely to improve business for the kinema proprietor. Already arrangements are well advanced for the publication of the songs which are being composed for association with the films, and these, together with the fine publicity books now in preparation, should be of immense assistance in getting the pictures over.

Opera by the Fireside.

Ideal's have also ready for screening a film which describes most clearly the how and why of broadcasting. It is a two-reeler in length (about fifteen hundred feet), and was taken at the London Broadcasting Station. The popularity of broadcasting by wireless has been greatly stimulated by the excellent results of "Grand Opera" wirelessing, and many kinema-goers will be eager to understand and enter into the details of the process which has had such excellent results.

Christie Comedies.

Christie's comedy program for 1923 contains some departures from the usual procedure of amusing films, in that there will be still more of the scenic and educational factors combined with merriment in the pictures made by Christie and his associates. A new picture, made in Honolulu, for example, is on the list, and a lengthy trip was undertaken for the comedy, "A Hula Honeymoon," for the purpose of bringing new backgrounds and unusual pictorial beauty into the comedy subjects which are being prepared for the new year.

"A Woman's Woman."

Announcement is made by Allied Artists Corporation of the near release of "A Woman's Woman," with Mary Alden heading an all-star cast, a production adapted from Mrs. Nalbro Bartley's story of the same title originally appearing in the "Saturday Evening Post." "A Woman's Woman" is a photoplay of the "home" type; that type which makes a tremendous appeal to all classes. Mary Alden plays the rôle of Denise Plummer, wife and mother, who sacrifices everything to husband and children except her own thoughts, her own ideals. Shunted to one side by each and everyone except her youngest son, she decides that her family does not need her, and sets out to develop her own personality and live her own life. She succeeds to the full, and becomes almost a national figure. But, in the meantime, her family, without Mrs. Plummer's wise and efficient guidance, drifts, separates, and comes to disaster. Then she determines to sacrifice again; gives up her own career, and again becomes the home-maker.

Digitized by Google

ondon Trade.

of the Renting Houses.

"The Monkey's Paw."

With "The Monkey's Paw," upon which Manning Haynes has been busy for Artistic Films, that firm will have a W. W. Jacobs' list extending from hilarious comedy to drama bordering upon the tragic. It should be interesting to see the characters which have done so well in the comedy parts of the earlier Jacobs' productions filling the more dramatic rôles in "The Monkey's Paw," and the producer, who has entered so excellently into the Jacobs idea, may be trusted to make the best of the picture now being shot. For the first runs of "The Will and the Way" Artistic Films have secured bookings from most of the important halls in London and the provinces, and the successors of this fine Jacobs' picture are meeting with the same reception from exhibitors.

Serial with 8,000 People.

European Motion Picture Co. will trade show in their private theatre on Tuesday and Wednesday, January 23 and 24, at 11 a.m. and 3 p.m., the preliminary chapters of the great serial of adventure, known as "In the Days of Buffalo Bill," starring Art Acord in the leading rôle. It is claimed to be one of the most thrilling and superbly produced serials ever done. Over 4,400 horses, 1,100 real Indians, 300 cowboys, 50 pony express riders, and more than 8,000 people appear in this colossal representation of the romance and adventures of Colonel W. F. Cody, known to every British boy as Buffalo Bill.

"Another Man's Shoes."

European will trade show "Another Man's Shoes," starring Herbert Rawlinson at the Shaftesbury Pavilion on Thursday, January 25, at 11 a.m. Directed by Jack Conway from the novel by Victor Bridges, the story deals with the adventures of a wealthy young man, who, in fear of assassination at the hands of a secret society, induces his cousin to impersonate him, with startling results. It is claimed to be a quick action romantic story in which the destinies of a country, a man, and a woman rest upon an amazing masquerade. Barbara Bedford, Joseph Swickard, Jean De Briac, and other well-known players support Herbert Rawlinson.

"Rogues of the Turf."

The date for the London trade show of this Butcher-Carlton production, produced by Wilfred Noy, is Thursday, January 25—New Gallery Kinema, at 11-30 a.m.—when exhibitors will be given the opportunity of seeing the screen version of the famous play by J. F. Preston, which has had such an extensive and popular run throughout the country. As in the play, the story demands a melodramatic touch, which is said to have been brought out to big advantage in the picture. The fire scene where the rogues capture the horse, Forest King, and put to sea in a barge, the chase by motor-boat, and the fight that follows, during which the horse falls overboard, is said to be one of the big scenes. Released this year on the British National program as No. 25, the film will be preceded at the trade show with one of Butcher's popular one-reelers, entitled, "All the Winners for Big Races."

HENRIETTA PLEADS WITH CHARLES I.

SCENE FROM "THE QUEEN OF SORROWS," ONE OF B. AND C.'S "WONDER WOMEN OF THE WORLD" SERIES.

"Robin Hood" for Paris.

Clarence Ericksen, Douglas Fairbank's representative for "Robin Hood," has just returned from Paris, where he has been making arrangements for the presentation through France of the big picture now at the Pavilion. Mr. Ericksen was astonished at the popularity which Fairbanks has won in France; kinema owners assured him that Fairbanks was as well known and as much of a favourite as any of their own stars.

Competition, therefore, to obtain the picture was very keen, and eventually Mr. Ericksen came to an arrangement with the management of La Salle Marivaux, who will present Douglas Fairbanks in "Robin Hood" in Paris on February 16.

Broadcast Operas at Walturdaw's.

The Walturdaw Co., Ltd., announce that the head office is open from 6 p.m. to 9 p.m. every Tuesday and Thursday for free wireless concerts. This week the broadcast opera has been the chief attraction on the wireless program. Exhibitors are specially invited to hear the latest wonder of science. It should be stated that the models demonstrated are for private use only, and should not be confused with the special models constructed for places of public entertainment. Wireless installations have now been fitted to all Walturdaw's branches for the purpose of demonstrating the apparatus, and business in the department is uniformly good.

SCENE FROM "IN THE DAYS OF BUFFALO BILL."

Digitized by Google

"FILM WORTHY OF ITS HIRE."

Competition and the Cost of Supers.

VIEWS OF A LIVERPOOL RENTER.

"That this meeting of the North-Western branch of the C.E.A. of Great Britain and Ireland views with alarm the increasing cost of film hire, which it considers threatens exhibitors in their business, and instructs all members to consider and discuss this matter with a view to formulating the national solution."

SUCH are the terms of a resolution to discuss which a special meeting of the North-Western branch of the C.E.A. was called for yesterday (Friday) afternoon, and a report of which will appear in our next issue. With a view to ascertaining the other side of the question, I have had interesting talks with several representatives of the leading renting firms with establishments in Liverpool, and their ideas may be summarised as follows (writes our Merseyside correspondent).

It is generally agreed that the only firms for which anything like big figures are paid by exhibitors are such super-productions as "Way Down East," "The Four Horsemen of the Apocalypse," and "Foolish Wives," etc. The matter is exactly on a par with music-hall and theatrical enterprises. It is essentially a matter of competition—a commercial speculation.

When the Bidding Starts.

"If exhibitors have an idea probably based upon former experience of the drawing power of such productions—that they can do full capacity business by booking a certain film, and three or four other exhibitors in a town or city of any size are exactly of the same mind, then, naturally enough, they are going to start bidding for the first run of such a picture," declared the manager of one prominent renting house, "and just as in any business deal, the first run of that picture goes to the man who is prepared to pay what is mutually considered, as between renter and exhibitor, the value of the picture. That is on the principle that it always takes two persons at least to make a bargain, and the greater the demand on the part of exhibitors for a film the greater the competition, and, incidentally, the greater the advantage to the renting house concerned.

"It may be taken for granted," continued this gentleman, "that an exhibitor is not going to pay a super price for a super film unless he thinks he is going to make money out of it. Booking a film," he added, "is just as essentially a commercial speculation as is the initial manufacture of a picture."

In the course of further conversation this gentleman emphasised the fact that, when all is said and done, the exhibitors, through the competition they created for the first releases of certain films in the past, have only themselves to blame for putting the open-market system of booking films out of existence, and introducing in its stead the exclusive system.

Stars and Their Prices.

"Take the case of Mary Pickford, for instance. Originally, films in which she was the central figure could be hired for £5 a time. Mary, however, became in time such a drawing power that her value rapidly increased, from the point of view of film hire, to double, treble, and more. In fact, said my informant, to such an overwhelming extent did 'The World's Sweetheart' capture the public fancy that exhibitors would practically pay any price the renters handling Mary Pickford films cared to ask. Similarly with Charlie Chaplin.

"Then there is the case of the now great Douglas Fairbanks. At first exhibitors would not have him at any price, but look at what he is worth to-day from a box-office point of view. And so equally with the Talmadge sisters and Lilian Gish, etc. Once exhibitors found that there was a desire on the part of the public to see films featuring such well-known screen favourites they nearly tumbled over one another in their anxiety to book such pictures, and thereby initiated the system of obtaining runs of such films to the exclusion of their neighbours who were in the film-exhibiting business.

The Public Demand.

"No," concluded my informant, "the film is worthy of its hire, just as the labourer is worthy of his, and, after all, the exhibitor is not likely to pay such prices for the privilege of showing films, even for which there is an extensive public demand, as would result in a financial loss. It must be remembered, too, that there is no more sentiment between exhibitors and renters, as far as the kinema industry is concerned, than between buyer and seller in any other walk of business life."

KINEMA EXONERATED.

AN inquest was held by the Birkenhead Borough Coroner recently, concerning the death of Israel Pegg, aged 68, a house painter, who died after an accidental fall in a local kinema.

It appeared that on Boxing Day the deceased attended a matinee performance at the kinema in question, and, while taking his seat in the upper circle, apparently missed his footing in the dark and slipped against the side of one of the seats. He witnessed a portion of the show, and subsequently went to his brother's house, but did not make any complaint. Two days later he complained of pains in his right side, and sought medical advice, acting upon which he became an in-patient at the infirmary, where he died on the 3rd inst. from congestion of the lungs and heart failure. The medical superintendent of the infirmary stated that the deceased was in a hopeless condition when admitted to that institution.

David Gray stated that he was employed at the kinema on Boxing Day, showing patrons to their seats in the upper circle. He flashed his torch in showing the deceased down the steps and directed him to his seat. A little later he heard a noise as of someone falling, but the deceased did not make any complaint to him.

In answer to Mr. J. Rigby (Messrs. Thompson, Mathison and Rigby), who appeared for the proprietors of the kinema, witness said that one of the screen lights was fixed nearly opposite to the line of seats the deceased walked along. There was no obstruction along the row, and all the seats were of the tip-up kind. Mr. Rigby emphasised the point that the system of lighting used in the kinema was that sanctioned by the licensing justices.

In returning a verdict in accordance with the medical testimony, the Coroner (Mr. Cecil Holden) found that the lights in the kinema were proper in every way for the purpose for which they were intended.

Digitized by Google

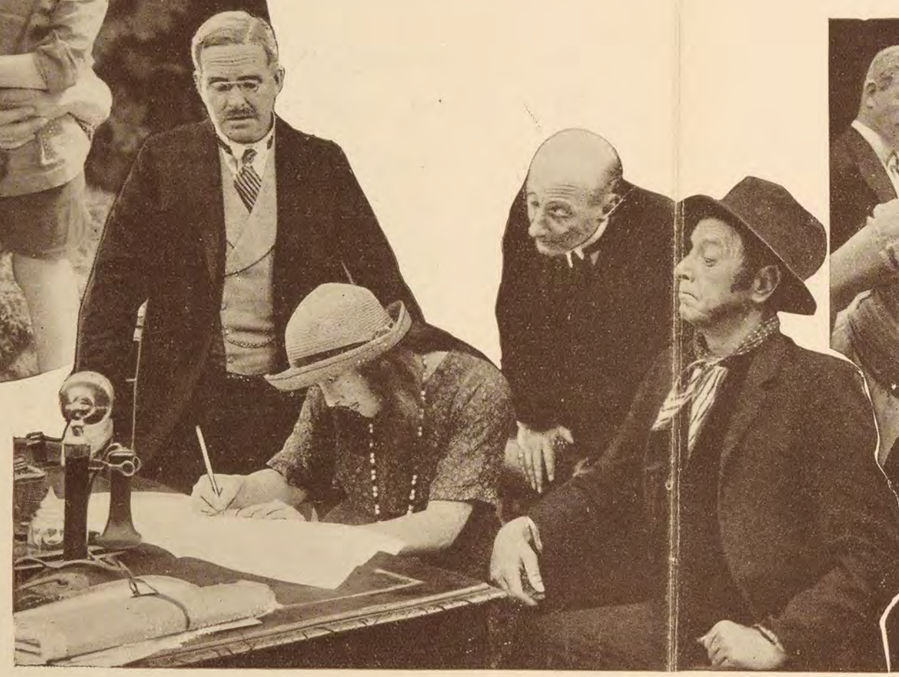
The PIPES OF PAN

from the original story by George Dewhurst

Produced by CECIL M. HEPWORTH

Alma Taylor
G. H. Mulcaster
Eileen Dennes
Hugh Clifton
Buena Bent
John MacAndrews
Lawrence Hanray
Leslie Attwood

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2 Denman Street, Piccadilly, London, W.1



Hepworth

Digitized by Google

LILY OF THE ALLEY

Hepworth Picture Play (Edwards Series)

HEPWORTH TAKES THE LEAD!
The first long no-title Film ever produced

Written and Produced by HENRY EDWARDS

Henry Edwards
Chrissie White
Campbell Gullan
Mary Brough
Frank Stanmore
Lionel d'Aragon

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2 Denman Street, Piccadilly, London, W.1

Hepworth

Digitized by Google

MIST IN THE VALLEY

from the Novel by Dorin Craig

Produced by

CECIL M. HEPWORTH

Alma Taylor
G. H. Mulcaster
Gwynne Herbert
Lionel d'Aragon
Esme Hubbard
Charles Vane
Maud Cressall
John MacAndrews
Bertram Terry
Douglas Munro
James Carew

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2, Denman Street, Piccadilly, London, W 1

Hepworth

Digitized by Google

THREE BIG SPECIALS

that mark a Golden Page in HEPWORTH History

EVERY past experience of the trade justifies the expectation that new Hepworth Picture Plays will reveal yet further advances towards the perfection of Film Art.

But even past experiences can give no proper comprehension of the great strides accomplished in the THREE HEPWORTH SPECIALS announced in the following pages.

Here they are

HEPWORTH'S "BIG SPECIALS" ARE THE BIG EVENTS *of the* FILM WORLD

WATCH for dates of Trade Showings of the Three New BIG SPECIALS announced by Hepworths in this issue:—

"PIPES OF PAN"
"LILY *of the* ALLEY"
"MIST *in the* VALLEY"

Without artificiality, without flamboyancy, without recklessly lavish displays of the crude power of money, Hepworth Picture Plays are supreme in Entertainment Value.

Productions such as "Tansy," "Alf's Button," "Coming Thro' the Rye," "Aylwin," "The Bargain," and "The City of Beautiful Nonsense," to-day stand as Classics of Film Art, typical of the Hepworth Company, and in thousands of halls have given proof that the Hepworth policy has the public's enthusiasm and ***sterling*** support.

Digitized by Google

THE TROUBLES OF AN EXHIBITOR

SPLIT LIP, NEVADA.

I TOLD you last week about the nose-dive I took on "The Flour of Minneapolis," but you aint heard nothing yet.

A smart sales slicker came through here the other day with a line of talk that would sell radiators in Hades. He had a picture called "Cape Cod Folks," and the flowery terms he used in explaining the dough-grabbing angles of this picture was nothing short of miraculous. As near as I can recollect, the following are a few of the promises he made: "It would require two trips to bank the profits from the picture." "The community would offer me a vote of thanks." "It would pull the folks from Broken Sock, eight miles away," and Lord knows what else.

Well, like a dern fool I swallowed hook, line, sinker and paid him five dollars cash for it. With such an investment I knew I would have to go after it in a big way, so I went to the local grocer and bought a barrel of smoked herring and then announced I would give one herring free with each admission. The herring cost me two cents a piece and as I charge fifteen cents admission I figured it wasn't a bad buy.

I only ran on Tuesday and Saturday, but I thought this "Cape Cod Folks" was a whale of a picture, so I decided to run it on Friday.

Now for the fireworks. I forgot to ask the peddler how many spools this picture of his'n was in, and when it came in I was knocked for a row of silo's to find out it was only one spool, and a short one, too. I was so confounded mad I could have swallowed a fly. If it hadn't been for the herring I would never have run the darned thing.

Well, I made the best of it and got all the advertising slides I could find and secured the services of Elmer Hecup, the local barber, to play a zither solo, and this along with the picture and my speech of apology would take up the time.

It's funny I can never see ahead of my nose. Friday morning, play date, I found out the following goings on were going on: Choir practice at the Baptist Church; Lodge meeting at Redmens Hall; three hay rides; Cy Meadows barn-raising party; free band concert; laying the cornerstone for the new horse-trough; Epworth League bazaar, and the funeral of Hezekiah Short, the meanest man in Sassafras County. Outside of this there was nothing doing.

To make a long story short, I didn't even open, and am holding the picture until that salesman comes through again.

Somebody tried to tell me Robin was a brother to Little Red Riding Hood. How about it?—From "The Film Daily."

NEW CHAIRMAN OF GAUMONT

Company now Exclusively British Owned and Controlled.

ANOTHER interesting chapter in the history of the Gaumont Company, Ltd., in England, has been completed with the announcement that all the shares of the company, previously held in France, have now been transferred to British hands. It has been rumoured in the trade for some time past that Colonel Bromhead, with Mr. Reginald Bromhead and their friends, were negotiating for the transference of the shares, and the transaction, which began eighteen months ago, has been finally completed with the acquisition of the last block of shares remaining in French hands.

The Gaumont Company, Ltd., which has been predominantly British for some time past, now, therefore, becomes exclusively British owned and controlled. In consequence of this rearrangement, Lieut.-Colonel Bromhead, C.B.E., becomes chairman of the Gaumont Company, Ltd. Colonel Bromhead, who has been closely identified with every important progressive movement in the trade since 1898, and is the present chairman of the Incorporated Association of Kinematograph Manufacturers, was co-founder of the Gaumont Company, Ltd., with M. Leon Gaumont, whose place he now takes. M. L. Gaumont will remain a member of the board of directors.

The change in control does not disturb the relations of many years between the sister British and French companies, and each will continue to act as agents for the other. Nor does the rearrangement of control foreshadow any great change of policy. Colonel Bromhead and his brother have been so long responsible for the policy of the British company that there is no material reason for any startling departure from the principles and policy that have guided their excellent relations with every section of the trade for many years past.

Messrs. Bromhead and their colleagues are to be congratulated on acquiring this old-established business, and, perhaps, we shall not be far from the mark if we hazard a guess that the new owners contemplate some big things in the future. It may not come amiss to mention here that Messrs. Bromhead are fortunate in being allied with the strong financial group—Messrs. Ostrer Bros.—a well-known power and influence in the city.

Having already offered our congratulations, there remains but one thing to do—and that is, to point out the happy omen of the Gaumont Silver Jubilee Year. May there be many more prosperous "twenty-fives" to follow.

RESIGNED FROM ALLIED ARTISTS

MR. WALTER GIFFORD has resigned from Allied Artists Corporation, Ltd., to accept a post with Mr. C. E. Ericksen, European manager for "Douglas Fairbanks in Robin Hood," the magnificent production which has been certified by the London Press as being the "greatest achievement in the motion picture art," and which is now in its fifth week of tremendous success at the London Pavilion.

Mr. Gifford has been identified with D. W. Griffith enterprises for a number of years, with such productions as "The Birth of a Nation" and "Way Down East," and has recently been a member of the Allied Artists Department of Special Presentations.

During the war Mr. Gifford was with the Ministry of Public Information, and prior to the war made an enviable reputation as showman with "Paul Rainey's African Hunt," which he put on at the Holborn Empire, where it ran for several months. It was said that no man in the country knows as well as Mr. Gifford the towns, cities, and theatres of Great Britain, and Mr. Ericksen has shown keen foresight in securing his services.

THE ALBANY WARD CIRCUIT.

A Fine Charitable Effort.

THE result of the special collection taken up in the theatres of the Albany Ward Circuit during last Christmas week, in aid of the proposed new Motor Lifeboat House at Weymouth, has shown the very handsome sum of £700 15s., which is an excellent start towards the object named. The intention is to raise a total of £4,000, spread over a period of three years, and this first contribution is a very handsome one, and reflects every credit on Mr. Albany Ward and his chain of theatres. Mr. Ward's charitable efforts during the war were most notable, and in one or two instances, in which the main war charities were concerned, the totals of the circuit offerings in each effort were over £1,000. The chain of theatres controlled by Mr. Albany Ward now number 35, all in the South of England and the Channel Islands.

Digitized by Google

SCENE FROM "THE ROMANY."

The Romany.

Poor story set amid splendid Scottish scenery.

WELSH, PEARSON PRODUCTION.
Length, 5,700 *feet.*
Release date shortly.

NOBODY will be found to complain that the settings, scenery, and general photographic embellishments of this very elaborate production are in excess of its story value. Indeed, on reflection, most people will agree that the manner is distinctly helpful to the matter, in the same sense that an elegant "service" helps to camouflage an indifferent dinner. So good, in fact, is "The Romany" on the photographic side that the weaknesses of the plot tend to fade out of the mind. It is certainly no rich jewel of a story which Eliot Stannard has written, and F. Martin Thornton produced, for Welsh, Pearson,—just the ordinary film "paste" with but little brilliance to recommend it. The artistic and eye-arresting casket in which it is set, however, is worthy of all praise, and will serve to attract even more than average notice to a picture which, regarded simply from the dramatic point of view, is of only average merit.

We do not know why British film writers and producers should be so fond of introducing "Romany" lore into their pictures. The gipsies no doubt have their mysteries and attractions for the students of racial psychology, and also perhaps for the visitors to country fairs. But the British public does not receive any undue thrill when gipsy characters are included in its film entertainments. They are nearly always made the excuse for extremely far-fetched melodrama. A good deal of play is made with Romany secrets and habits, and the Romany superstition

SCENE FROM "THE ROMANY."

Review of Ne

All About This

and fatalism; but no film dealing with this subject that we have ever seen has managed to present, or even indicate, anything more than the mere surface characteristics of the tribe, or to make the gipsy people very dissimilar from the species of humanity common to most other films built on melodramatic lines. Mr. Eliot Stannard's play, though it offers us some interesting types of Romany life, does not succeed in creating the Romany atmosphere—or, if it does, we can only say that the gipsies must have been acting throughout their history according to the film tradition, just as M. Jourdain talked prose all his life "without knowing it."

In a foreword to the play it is stated that the story is based "upon the clashing of two distinct codes of life." There might be some fresh dramatic material to be got out of such a theme, though it is very rarely, we imagine (in these days, at any rate) that the people of British stock find their love affairs so interwoven with the love affairs of the Romany race as is depicted in this film. The chief objection, however, which those who like a little realism with their romance are likely to make to the present story is that it does not present any genuine "clash of codes" at all, but confines itself almost entirely to the code of the screen. All the activities, motives, ideals, and deliberations of the characters are easily recognisable as screen conventions. We do not complain of this. Conduct on the screen has its own laws, hallowed by long application, which cannot easily be repealed. It is the rather pretentious foreword to which we take exception. Here we notice allusion to "Indian tribesmen," "Kings of Little Egypt," "Nature's gentlemen," and so forth. What we saw in the picture was a collection of rough-faced personages who were very obviously performing not Romany rites, but the rites sacred to film "romance."

The story suffers, too, from a lack of plausibility in certain particulars, which does not make for conviction. When Flora, a Scotch lassie, runs away from home in order to escape the strictly honourable intentions of a wealthy Highland farmer, she falls in with a gipsy party which is camping on the farmer's estate. Flora has another lover, Robbie, who desires to marry her as soon as he has won some prizes in a sheep trial. The chief of the gipsy tribe takes her under his protection and defies her rich lover to wrest her from him. He even goes so far (or so it seems) to fall in love with her himself, while her character is so ill-defined that she appears to be not averse to his attentions. Valia, the beautiful gipsy maid, and the affianced bride of the Romany, is in the offing and does her best (in her own interests, of course) to restore the "foreign" girl to the laird. By the time Robbie comes on the scene again (having won his prizes) Flora has apparently made herself quite comfortable with her new-found friend, and her action in staying on when she could quite easily have joined her "true lover" is incomprehensible on any other assumption. Robbie also imagines that he must delude the Romany in order to get her away. This prevarication conveniently delays the climax of the tale, in which we are shown the laird surprising Flora in the gipsies' caravan and determined on revenge. In the midst of a struggle lightning strikes the caravan, which is soon a mass of flames. The laird loses his life in the fire, Flora escapes to the arms of Robbie, and the head of the tribe is left to mate with

Digitized by Google

w Productions.

Week's Pictures.

one of his own blood. The camp thereupon moves on to a less exciting pitch, after having most unwarrantably interfered in one of the amorous accidents of "civilisation."

All this, and much more besides, is conducted amid beautiful Scottish scenery. Nature in the Highlands has been kind to Mr. Thornton, and his film abounds in ravishing shots of moor and river, mountain side, and pastoral valley. The scenic part of "The Romany" is the best part. Some good work has been put in by Victor MacLaglen as the towering chief of the gipsies, and both Harvey Braban and Malcolm Todd make striking screen figures in the parts of MacDonald, the laird, and Robbie respectively. Irene Norman is picturesque, but not much else, as Valia, the Romany's sweetheart, and Peggy Hathaway does her best in the very unsatisfactory rôle of Flora.

"The Romany" will be applauded for its fine kinematographic effects, and some of the gipsy types will hold the eye. But from no point of view can the latest Welsh, Pearson production be voted as anything but a mediocre story. The Scottish setting is fine and authentic enough, but the plot has Wardour Street written all over it.

The Three Masks.

Magnificent acting in an entirely original production.

RELEASED BY GENERAL KINEMA FILMS.

Length, 5,000 *feet.*

Release Date, *September*, 1923.

"THE THREE MASKS," which General Kinema Films showed to the trade last Friday, is one of the most unusual pictures that have ever been screened in this country. For sheer, tense, dramatic power it would be hard to find its equal. One might describe it as a perfect Grand Guignol picture, and yet it is infinitely better than that. The film is a story of a Corsican vendetta and works up to an intensely thrilling climax. It is safe to say that the audience at the trade show were literally spellbound by the great scene in the last act, which is a veritable triumph of acting.

The picture contains the most original and thrilling plot that one could possibly imagine. The scenes are laid in Corsica, the home of vendetta, and show a young peasant spying upon his sister, who is in love with the son of a rich trader who lives there. He acquaints his family with his news, and his sister confesses that she is shortly to become a mother. Her three brothers swear vengeance upon Paolo, the rich man's son, unless he marries their sister. Paolo acquaints his father and asks his permission to marry the girl, with whom he is in love. The father stipulates that he shall first go away and travel for a year, at the end of which time, if he still wishes to marry the girl, he shall do so. He agrees to the stipulation and promises to hold no further communication with the girl; but previous to going away sends her a letter acquainting her with his plans, saying he is returning for one final interview before leaving her. The letter is intercepted by her brothers, who are thus in full possession of his plans. Paolo's father, hearing that a vendetta has been sworn against his son, is anxious for his safety, and sends him with a band of armed muleteers to the coast, where he is apparently seen boarding a vessel.

SCENE FROM "THE THREE MASKS."

Paolo, however, returns, dons a clown's costume and mask and, disguised, enters the house of his fiancee. A masked ball is taking place in the village and the girl's three brothers, disguised with grinning masks and fancy costumes, burst in upon Paolo and kill him.

Then follows one of the finest dramatic scenes I have ever witnessed in any production. The three brothers leave the house, two of them supporting the dead man between them, each with an arm round their neck, whilst the third gaily trips down the road to the house of the rich man, who is sitting on his balcony watching the antics of the revellers. He asks them in and they deposit their burden at the table, still masked. The old man comments upon the condition of the supposedly drunken man, but they assure him he is merely drunk. The three men then crave permission to leave their comrade in the house whilst they pay a call elsewhere, and the rich trader assents to this.

When they are gone he is seized with superstition at the howling of some dogs, and in a tense scene strips the mask from the face, only to discover that it is his own son sitting there dead all the while. In the telling this story seems somewhat bald and commonplace, but played by Henri Krauss and personally directed by him, this scene is one of the most powerful I have ever witnessed.

The acting throughout is masterly. Henri Krauss, as the father, gives one of the finest performances of his career, and when one remembers his magnificent work in "Les Miserables," that is saying something. "The Three Masks" is a very big subject and should be a tremendous success. It is a real showman's picture because it is the type of subject that with its forceful melodrama will make a tremendous appeal to the public.

SCENE FROM "A RACE FOR MILLIONS."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

A Race for Millions.

A fine, holding picture with some excellent shots of scenery in Southern France.

RELEASED BY STOLL.
Length, 6,440 *feet*.
Release Date, *May* 28, 1923.

POSSESSING a cast of English, French and American artistes, and scenes in London, Paris, America and the Franco-Spanish border country, "The Race for Millions" is an international film in a sense not usually applied. It is, moreover, a picture that one is glad to have had the opportunity of seeing for review, for, except towards the close, when the story is somewhat marred with artificialities, the film throughout holds the admiration in a remarkable way, the texture of the story being good and the shots of the Franco-Spanish country really entrancing.

A screen prologue gives the early incidents upon which the main part of the story depends. It shows the five adventurers, Roman Garos, Didier Bouchard, Joe Hoggart, Shopps and Toto obtaining the lease of a Texan oilfield. Hoggart (played by Ivo Dawson) is the villain of the piece, and having in his passion compassed the death of Bouchard's wife, is sentenced to execution, but Shopps brings about his escape. The chief incidents in this prologue have quite a tenseness of their own.

Ten years later Joe Hoggart is living a leisured life on a houseboat on the Thames, planning to get into his possession the share certificates held by the other partners. The widow of Garos has been located at Nives, and Hoggart and Shopps plan to relieve her of her certificate. But the attack upon her yields nothing, she having handed the certificate to her daughter Rolande, betrothed to Milo d'Espail. Her death, however, has tragic results upon Rolande's sister, Therese, who is bereft of reason, and this causes their removal to Terac, a quiet Pyrenean village. Thither Milo follows, and adventures follow quickly. Milo is involved in a smuggling affair and an encounter with the customs officers, which necessitates his flight. (It is at this point that the beautiful scenery of the Pyrenees is seen to such advantage.) Milo is wounded, Rolande impersonates him and is shot, being taken charge of by the infamous Shopps, who fakes her suicide. Meanwhile Didier Bouchard has been searching for Garos's widow in order that she may reap the advantage of the favourable turn of the market in the oilfield shares.

Finding that Mme. Garos is dead, he proceeds to Terac, and entering Rolande's house, finds Shopps there searching for the certificate. Departing, he overtakes the demented sister, and brings her to London to place her under the care of a specialist. Here Milo comes, convinced that Rolande is alive, and is anxious to be even with her persecutors. Bouchard suggests going to America, where, on a certain date they must lay claim to their shares. Here Hoggart attempts, by an elaborate scheme, to outwit them, but the acrobatic ability of Toto releases them from their prison with but a minute to spare, Hoggart being left to suffocate in the trap he had laid for others.

It is with the American scenes that the extravagance enters. Shopps, as a Chinese illusionist, who performs a vanishing lady trick with the younger Garos girl, makes for elaborateness which is unnecessary and artificial, and the same may be said of the locked room with its portrait aperture through which the sneering face of Hoggart is thrust.

Notwithstanding this, however, the play must be accorded a hearty welcome, and its reception by kinema-goers should be marked with enthusiasm.

The New Teacher.

An average program picture with no outstanding moments.

FOX PRODUCTION.
Length, 4,400 *feet*.
Release Date, *October* 8, 1923.

THE new teacher, Constance Bailey, played by Shirley Mason, makes her entrance in this picture in an aeroplane, accompanied by Bruce van Griff, her lover. This suggests a type of higher education hitherto unfamiliar, but the pair soon come to earth, having insufficient spirit to enable them to keep up their high position. This incident has nothing whatever to do with the story, which could easily start some few hundred feet later, when the decision is made by Constance to start teaching in an elementary school. Thereafter, various incidents occur of the usual character met with in this type of film, none of which possess the power to enthral. The sentimental side is well to the fore. Constance becomes the teacher beloved by all her pupils, takes an interest in the little blind sister of Georgie Hurley, a little pupil of hers, provides the girl with large glasses, which presumably cure her blindness, struggles with a man who makes unwelcome advances (a very necessary ingredient in this kind of film), and eventually marries

SCENE FROM "THE NEW TEACHER."

her airman lover who has become a policeman in order to find her after she has escaped and hidden her tracks. Of course, the lover has met the man who took liberties with the new teacher and fought desperately with him on two occasions.

A word of praise should be accorded to little Pat Moore, who plays the part of Georgie Hurley. His interpretation is delicate and restrained.

The Barnstormer.

A Charles Ray picture of old "fit-up" days.

RELEASED BY WARDOUR FILMS.
Length, 5,300 *feet*.
Release Date not yet fixed.

A CHARLES RAY picture, which he directed as well as took part in, was shown to the London trade last week. It had as its title "The Barnstormer," and, as may be imagined, dealt with the old "fit-up" days of a travelling theatrical company.

Ray takes the rôle of Joel Matthews, a farmer's son who, stage-struck, joins the theatrical company while it is temporarily sojourning in the town. He obtains a position in the company, not so much, it must be admitted, because of histrionic ability

Digitized by Google

THE OLD OAKEN BUC.

Clean and Sweet as new mown Hay

Poet. and press.

MAY TULLY'S
DRAMA OF THE HEART

VOICE.

1 How ... tion pre-
2 The ... when re-
3 How s... it re-

The
OLD
OAKEN
BUCKET

sents them to view; The or - chard, the mea - dow, the deep tan-gled wildwood, And
turn'd from the field, I found it the source of an ex-qui-site pleasure, The
clin'd to my ... to leave it, Tho'

TRADE SHOWS

LEEDS	SCALA	TUES - 23RD - 11 A.M.
CARDIFF	EXCHANGE	FRI - 26TH - 11 "
GLASGOW	CINEMA-HOUSE	MON - 29TH - 11 "
BIRMINGHAM	SCALA	WED - 31ST - 11 "
NOTTINGHAM	ELITE	THURS - 1ST FEB - 11-15 "
SHEFFIELD	UNION-ST-P.H.	MON - 5TH " 11 A.M.
NEWCASTLE	NEW-PAVILION	FRI - 9TH " 11-15 "
BRISTOL	QUEENS-P.H.	SUN - 18TH " 3 P.M.
DUBLIN	LA-SCALA	WED - 28TH " 11 A.M.
MANCHESTER	TO BE ANNOUNCED SHORTLY	
LIVERPOOL	DITTO	

Edited Edition.

V&F FILM SERVICE LTD.
62. FRITH ST. LONDON. W.1.
PHONES—
REGENT—5734 & 5735.

81-3

Digitized by Google

The latest

FROM THE

HAROLD

AS Dr JACK in

DOCTORS

FIVE REELS

TRADE

BIRMINGHAM — FUTURIST-SUN. 21st 7p.m.
NOTTINGHAM - ELITE- TUE. 23rd 11·15 a.m.
CARDIFF — EXCHANGE-FRI. FEB. 2nd 12·15.

LEEDS — MAJESTIC - TUE. FEB. 6th
SHEFFIELD-UNION St P.H. WED. FEB. 7th
GLASGOW-CINEMA HOUSE-MON. FEB.

W & F
FILM SERVICE LTD
62. FRITH St. W.1.
PHONES
REGENT 5734/5

and greatest

ONE AND ONLY

LLOYD.

ORDERS.

4,800 FT

SHOWS

NEWCASTLE - NEW PAVILION - TUE. FEB. 13TH 11·15 a.m.
BRISTOL - QUEENS P.H. SUN. " 18TH - 3 p.m.
DUBLIN - LA SCALA - WED. " 28TH - 11 a.m.

MANCHESTER — TO BE ANNOUNCED LATER.
LIVERPOOL — DITTO.

W & F
FILM SERVICE LTD.
62. FRITH ST. W.1.
PHONES
REGENT 5734/5

Digitized by Google

SEVERIN MARS in

"WHY MEN GO WRONG"

TRADE SHOWS

CARDIFF — EXCHANGE — TUES. 23RD at 3 p.m.

SHEFFIELD — UNION STREET P. H. FRIDAY 26TH at 11 a.m.

GLASGOW — CINEMA HOUSE MONDAY 29TH at 11 a.m.

NEWCASTLE — STOLL P. H. WEDNESDAY 31ST at 11-15

DUBLIN — LA SCALA WEDNESDAY FEB 14TH at 11-30 a.m.

MANCHESTER —— TO BE ANNOUNCED SHORTLY.

LIVERPOOL —— DITTO.

W&F FILM SERVICE LTD
62. FRITH ST LONDON
PHONES - REGENT 5734

REVIEW OF NEW PRODUCTIONS—*Continued.*

as because he can play the piano. He models himself upon the leading man and manages also to win the affections of the druggist's daughter in a little town and obtain a decent meal, the first for weeks. As a compensation, he gives the druggist two tickets for the performance, but the presence of the daughter diverts his thoughts and goes far towards spoiling the piece. The performance is interrupted by a "hold-up" conducted by a masked man, who relieves the audience of valuables, but Joel manages to outwit the robber and return them to their rightful owners. Thereafter, a love scene with the druggist's daughter and great hopes for the future.

Charles Ray's style of light humour is well known, but in his direction of "The Barnstormer" he has not been too generous in affording himself opportunities for its display. The funniest scenes are those which show the manager rehearsing his leading lady and the hero, and the abstracted manner in which he wanders about waving his arms while the lines are being declaimed is very well displayed. The other outstanding comedy scene is where the mother and child are in the snowstorm: but Ray, who is providing the snow from above, fails to get a uniform fall, with the result that the actress has to rush about to get under the very partial showers.

Exhibitors throughout the country should take the opportunity of seeing this picture in the various centres where it is to be shown.

Moonshine Valley.

William Farnum, as deceived husband, whom a little girl redeems from degradation.

FOX PRODUCTION.

Length, 5,700 *feet.*

Release Date, *June* 25, 1923.

THIS picture, which is styled a "super-special," is a triangle story, the course of which could be hazarded with fair success after the unspooling of the first hundred feet or so. William Farnum is the star, interpreting the rôle of a gold prospector who with his young wife occupies a cottage in a lonely district out west.

Into their happy little home a disturbing element enters—an unconscious man from a wrecked vehicle, whom the husband carries into the cabin. He is suffering from fever, and the husband, with an entire ignorance of first aid, pours spirit into

SCENE FROM "MOONSHINE VALLEY."

him. Notwithstanding this, he gets better, but this improvement is probably due to the fact that he is a doctor, and under his instructions he is given something out of one of his own bottles. Then the husband goes away, in search of gold, finds it, but returns to discover the wife in the doctor's arms. A fight, and the two lovers drive away, the husband left behind, disillusioned; afterwards taking to drink. Some years later he finds a small girl upon the road, and in the approved manner she effects his reform. Then she falls ill, and he seeks a doctor, finding one in his old enemy, and bringing her to health. The cure effected, and the doctor-father killed, the goldminer takes the little girl in his hand, slings the dead man over his shoulder, and takes them back to the woman, who is demented as the result of the loss of her child. Then reason returns and reunion is effected.

It will be seen that the picture walks in well-beaten paths and is little different from many a story of the same location and settings. The acting of the small child is really a credit to its director, and the choice of settings has resulted in some very beautiful backgrounds. There is, however, little else claiming distinction, and, incidentally, one wonders what is the use of a doctor who is always driving about the country from town to town. A doctor who isn't there when he's wanted is worse than useless.

Little Wild Cat.

Average story with good title part for Alice Calhoun.

VITAGRAPH PRODUCTION.

Length, 4,687 *feet.*

Release Date, *October* 22, 1923.

"WHY WOMEN GO WRONG" might have made a second title for "Little Wild Cat," which Vitagraph showed last week, for in the opening sub-titles a very pompous individual is seen declaring to his young judge

SCENE FROM "THE LITTLE WILD CAT."

friend that the reason of woman's wrong doing lies in her environment—a truth applicable to all creatures—not women only.

He is thereupon invited to take a seat upon the judicial bench and put his theories into practice by experimenting upon one of the cases brought for trial. He chooses "little wild cat," a rough, slum girl, whose nick-name is most apt. In portraying this character, Alice Calhoun is a most interesting study, and, indeed, is seen here to much greater advantage than in her later manifestations. There is plenty of "life" in this earlier section, but thereafter the interest becomes much more languid, and there is nothing outstanding about this picture except Alice Calhoun's acting.

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

The Future of the Kinema Exchange—Blakeley's "Royal Romance"—Wireless at Walturdaw's —Pearl Trade Shows—On Lester's List—"The Prodigal Son"—Sunday Trade Show Refused.

SPECULATION is rife as to what is going to happen to the Kinema Exchange. According to rumour a large portion of the premises are to be taken over by a prominent and important renting concern, and what remains converted into a private trade social club. Nothing official, however, is forthcoming up to the moment, and naturally there are some shareholders agog with excitement. I gather that a shareholders' meeting of the Kinema Exchange Company is to be called very shortly, and the scheme for the future then fully outlined. There may be some significance in the fact that no trade shows were held at the Kinema Exchange during the past week.

"A Royal Romance" Coming.

John E. Blakeley, head of the firm which bears his name, is unusually enthusiastic about "A Royal Romance," which, as was announced in our pages last week, he has "coming." Having been identified with film renting practically from its inception in this city, Mr. Blakeley is not prone to overestimating the value of a film from his own and the public standpoint, and this fact should commend "A Royal Romance" to the notice of wise showmen. He says he is making arrangements for this picture to be trade shown at the Gaiety during the week after next.

"A Royal Romance," by the way, is in six reels, and most of the scenes and settings, according to information supplied to me, are those actually mentioned in the story on which it is based.

"Wireless" at Walturdaw's.

Walturdaw's have now completed all arrangements to demonstrate wireless at the local offices, 13-15, Great Ducie Street, and in their well-equipped "listening-in" room it is possible for showmen to test the possibilities of the concerts "broadcasted" from London, Manchester and Paris, with a view to having them as added attractions to their programs. I may say here that the possibilities of wireless at the picture houses is having very keen attention of managers in certain districts.

WELL known Circuit in Lancashire desire to augment their Theatres, and are open to act as booking agents for a few more Cinemas. Get in touch with us immediately.—Box B.63, *Film Renter*, 2 John Dalton Street, Manchester.

Pearl's Trade Shows.

Lew Harris, of Pearl Films, reports that "What's Wrong with the Women?" recently trade shown, has been in big demand since, and wishes it to be noted that this picture will be released in September this year. He further announces that he has arranged for another trio of trade shows at the Gaiety on February 2, 9 and 16, when "The Splendid Lie," "A Motion to Adjourn," and "The Girl from Porcupine" will be respectively shown.

On Lester's List.

According to reports "The Great Beyond," which Albert Lester is going to screen to the trade at the Futurist on Wednesday next at 11 a.m., is a picture of great interest, with a popular appeal. It is well acted and well staged, and in these parts should go well. Lester tells me he is arranging for trade shows of "Jessica's First Prayer" and "Little Meg's Children" at early dates. Great interest is being evinced in these films locally, on account of Councillor "Billy" Millward's association with the company responsible for their production. If they equal the success achieved by "Hindle Wakes," "The Toilers," "Her Benny," and "Dick's Fairy," with which the Councillor was identified, they will give satisfaction to all concerned in their exploitation.

A Stoll Subject.

Louis Deal, the Stoll manager, must by now be getting tired of being asked when "The Prodigal Son" is to be on view in this city. It is a question, too, that I cannot answer at the moment, but I do know that this picture can be seen at the London Coliseum on February 4. No doubt a number of those keen Lancashire showmen will take this the first opportunity of seeing it.

A Good Attraction.

"Atlantide" gripped the audiences at the Futurist during this week, and generally proved a big attraction.

Sunday Trade Show Refused.

Application was made to the Manchester Watch Committee during last week for permission to use the Theatre Royal on Sunday, February 18, for the purpose of trade showing there the Stoll picturised version of Sir Hall Caine's "The Prodigal Son." Although it was pointed out that this film is 17,000 feet long, and takes four hours to screen, and consequently it would be impossible to hold a *premiere* on a week day without spreading it over two mornings the committee refused to grant the application.

IS A MOTHER TO BLAME?

Digitized by Google

ALBERT LESTER

Requests the pleasure of your company
to view a five-part super-film

"THE GREAT BEYOND"

Starring **BERT LYTELL & VIRGINIA VALLI**

at

LIVERPOOL: Prince of Wales Cinema, Tuesday January 23, at 11 a.m.
HODSON AND GODDARD IN ATTENDANCE.

MANCHESTER: Futurist Picture House, Wed. January 24, at 11 a.m.

All Enquiries for Lancashire, Cheshire, and North Wales:

ALBERT LESTER,
ORME BUILDINGS, PARSONAGE, MANCHESTER.
'Phone: Central 7602.

All enquiries for Yorkshire and Lincolnshire:
ALBERT LESTER, 10a QUEEN'S ARCADE, LEEDS.
'Phone.. 21733.

Digitized by Google

MANCHESTER MATTERS.

Huge Seating Capacity of Local Kinemas—Insure Against Rainy Days—Music in the Kinemas—Opening of New Hall Delayed—Springer's to open a Branch—Items of Interest.

IT is probable that in proportion to its population Manchester has more kinemas than any other city or town in the country excepting the City of London, and the total weekly seating capacity of these is considerably in excess of the number of inhabitants. Figures furnished me by Sir Robert Peacock, M.V.O. (Chief Constable of Manchester) can tell their own tale. Actually, the Manchester kinemas possess between them no fewer than 73,212 seats, but as it is the rule at most halls to have at least two performances each day this gives us a total of 146,424 seats available. It will be seen, then, that during a week no fewer than 878,544 persons could be accommodated in the Manchester kinemas, and the population has not yet reached this figure.

The music halls, the nearest rivals to the kinemas, are a long way behind in seating capacity, the figures being 15,652, with possible nightly and weekly totals of 31,304 and 187,824 respectively. In comparison the number of theatre seats is meagre, being only 7,082 or 42,492 during a week.

Other places available for entertainment purposes in the city can seat between them 11,136, and the grand total of the actual seating capacity of all the buildings in the city licensed by the authorities for public entertainments is 195,946. I think it will be agreed, then, that Manchester is well catered for in this direction, and a little reflection over these figures may possibly serve to show some managers who consider that they are doing badly that they are getting a fair share of the business after all. Such a huge number of seats require some filling.

There are at present 102 places licensed for public entertainments in the City of Manchester, and with but very few exceptions these held kinema licences.

Insure Against Rainy Days.

The unfortunate circumstances of some kinema managers who are out of work has been the subject of sympathetic discussion of late, and schemes to aid them have been mooted. It is to be hoped something tangible towards their good will mature, but, meantime, the words of one of them to me the other day are worthy of thought and consideration by all those kinema managers who are only employees and can be faced with unemployment.

"It's a pity," he said, "that Victor Swift didn't get support when he came with his Benevolent Fund scheme to us."

The remark, I may mention, referred to an occasion a year or two ago when Mr. Victor Swift, as a delegate from the Liverpool Kinema Managers' Benevolent Fund, attended a Sunday trade show and outlined the Fund scheme to those managers present, and asked them to join and support it.

The majority did not, which, as my friend says, is a pity, for the Liverpool Kinema Managers' Benevolent Fund ought to be supported by all managers in their own interests. It provides an insurance against rainy days. For a small weekly payment fairly substantial benefits are assured in the case of unemployment and death, and already the Fund has done much good work.

Members of it have no need to depend on charity in their hard times, for whatever grants it may be their misfortune to have to seek they have subscribed for.

Perhaps managers have not previously given sufficient thought to this matter. Now, therefore, is the time. Rainy days have a knack of coming when we're least equipped to meet them, and in any case if we don't need aid there is generally someone who does.

Music in Kinema Programs.

Smart showmen throughout the Lancashire area are nowadays giving the keenest attention to the musical part of their program. It is generally recognised now that good films and good music make a strong combination, and that there is a section of "movie fans" who are keenly critical of the musical accompaniments supplied at halls they frequent. An item in the program each week at the Ardwick Picture Theatre which is much appreciated and exceedingly popular with all classes of patrons is the musical interlude between the two big features shown. For this the lights are raised, and the compositions rendered are usually of the light type, although any classical piece will be played if a request is made sufficiently beforehand. Medleys comprising popular songs, arranged by the *chef de orchestra*, Mr. Sam Shorrocks, are much in demand.

Claremont's Opening Delayed.

The directors of Manchester's newest kinema, "The Claremont," were unable, owing to unforeseen circumstances, to open this on Monday, as expected, but within the course of a few weeks it will begin its career, and add another 2,000 seats to the seating capacity of the city's kinemas.

Springer's To Open a Branch.

The firm of J. Springer, who, according to their announcements, supply "everything for the kinema but films," are opening a branch office at 105, Corporation Street, previously occupied by Wardour Films, who are nowadays next door. E. W. ("Teddy") Hordor, who was for many years associated with Gaumont's locally, and later had his own enterprises before going to London, has returned to take charge of Springer's interests here, and under his competent direction the firm should flourish.

Hodson and Goddard Screen Strong Picture.

Hodson and Goddard, of Liverpool, who are the agents for the General Kinema Films, Ltd., in these parts, screened the French production, "The Three Masks," at the Deansgate Picture House on Wednesday. This picture stars Henri Krauss, of "Les Miserables" fame, and its theme is a strong one which grips. It had a good reception.

Items of Interest.

I learn that "Pimple's Three Musketeers," which is being controlled locally by Lionel Gilling, is a laugh-getter, and reveals "Pimple" in that good form which won him such popularity in the early days of film-making in England.

Wardour Films have a trade show scheduled for Friday at the Futurist.

Owing to the Cup tie counter-attraction at Old Trafford the trade football team's game with Failsworth Co-op., which should have taken place on Wednesday, was postponed.

I learn with regret that "Charlie" Bennett, the branch manager for Associated First National, has been indisposed and confined to bed for several days. He hopes to get back to his duties during next week, if his medical adviser will permit.

Digitized by Google

THE ROSE FILM Co., Ltd.
have pleasure in announcing
the presentation of
J. STUART BLACKTON'S
British super-production extra-
ordinary—in natural colour and
a new tinting and toning process

The Virgin Queen

With
LADY DIANA MANNERS
in the title role, at the
Empire Theatre, Leicester Square,
W.C.,
On Monday January 22, 1923,
at 8-45 p.m.

FOR TWO WEEKS

Exclusive Exhibition Rights Controlled by
The Rose Film Company, Ltd.
89-91 WARDOUR STREET & LONDON, W.1.
Telephone: REGENT 3619. Telegrams: "FROSEILM."

Digitized by Google

NOVEL TRADE

A BIG PICTURE

Exhibitors as "Ideal's"

Ideal are inviting Exhibitors all over the country to be their Guests in London at a Great Picture Demonstration on Tuesday and Wednesday February 6th and 7th.

On what is certain to be a long-remembered occasion they will show —in the way they should be shown—the following big outstanding productions:

THROUGH FIRE AND WATER, a sensational story with a staggering finale. Adapted from Victor Bridges' 'Greensea Island," which first ran in the "Yellow Magazine" and is now a "best seller." Scenario by Eliot Stannard. Flora le Breton and Clive Brook in the cast. Thomas Bentley Production.

THE GRASS ORPHAN, a sentimental drama of the "Smilin' Through" type, that is both sweet and strong. Adapted from "Paupers of Portman Square," by I. A. R. Wylie. Scenario by Eliot Stannard. Produced by Frank H. Crane, with Margaret Bannerman and little Peter Dear in the cast.

THE HARBOUR LIGHTS, the celebrated George R. Sims and Henry Pettitt melodrama. Scenario by Eliot Stannard. Produced by Tom Terriss, with Tom Moore and Isobel Elsom as the leading "stars"

In bringing the trade to London as their guests, the object of "Ideal" is to GIVE EXHIBITORS EVERYWHERE AN EARLY AND EQUAL OPPORTUNITY OF FORMING AN

LOOK OUT FOR THE GREAT

The most unique even

IDEAL FILMS LTD.,

Digitized by Google

SHOW PLANS
DEMONSTRATION

Guests in London

INDEPENDENT JUDGMENT OF THESE IMPORTANT FILMS—and spreading their views throughout the trade.

" Ideal " will not stop there. They intend, cost what it may, that exhibitors should be helped, in their own and the " Ideal's " interests, to make the most of these fine pictures, on which such extraordinary care has been lavished.

To this end they are offering exhibitors EXPERT ASSISTANCE IN EFFECTIVE PRESENTATION. They have contracted with famous writers and musicians to compose SPECIAL SONGS ON THE STORIES OF THE FILMS. They will co-operate, financially and otherwise, with exhibitors in A GREAT ADVERTISING CAMPAIGN during the showing of the films. THEY HAVE PREPARED ADDITIONAL PUBLICITY ON ALTOGETHER ORIGINAL AND IRRESISTIBLE LINES.

In a word, they are resolved to make the London demonstration the starting point of A NEW ERA IN PICTURE PRODUCTION AND EXPLOITATION.

THESE PICTURES HAVE BEEN CONDENSED INTO 6-REEL SUPERS,

by the sacrifice of many thousands of feet of negative, so that exhibitors may have many more houses if they wish.

"IDEAL" DEMONSTRATION.

in trade history.

76/78 Wardour St., W.1.

Digitized by Google

"A FILM WHICH ON IT
FIT TO COMPARE WIT

IS HOW "THE

"THE THRE

(France's Gre

Featuring HE

of "Les Misé

READ "THE TIMES"

"The Three Masks," a French film, which was shown privately last week, is an unusually interesting production. It is distributed in this country by General Kinema Films, Limited, and a leading part in it is taken by Henry Krauss, whose work in the film version of "Les Misérables" will be remembered by many people. It is not avowedly a "super" film, for it contains no elaborate "built up" scenes, and little money can have been spent on the costumes of the artistes, but, nevertheless, it is far more worthy to be called by that name than nine-tenths of the productions which are at present dignfied with it.

"The Three Masks" tells a gripping story with great skill, and the acting puts the seal

THEN BOOK

THE GENERAL K

(*Distributors of*

152-8 Wardou

'Phones:—Regent 3000/3001

Digitized by Google

S ARTISTIC MERITS IS
H THE WORLD'S BEST"

TIMES" describes:—

E MASKS"

atest Picture),

NRY KRAUSS
rables" Fame.

CRITIC'S OPINION:

on to the work so well begun by the scenario writer and producer. The result is a film which on its artistic merits can confidently be numbered among the select company of the world's best films.

The subject of the film is rather gruesome, but it is dealt with so cleverly that its unpleasantness is difficult to realise until it is all over.

This part of the film is magnificently acted by M. Krauss, and indeed the acting throughout is admirable. The sub-titles are commendably few, but quite enough to make the story clear, and some of the Corsican scenes are magnificent.

IT FROM

NEMA FILMS, LTD.
"General" Films),

Street, W.1.

'Grams:—"Nunbeter, Westcent, London."

Digitized by Google

GRAHAM WILCOX

PRES

PADDY THE NEX

By GERTRU

London Trade Show, Alhambr

PROVINCIAL T

LEEDS - - - - Scala, Jan. 24, 11 a.m.
LIVERPOOL - - - Scala, Jan. 24, 11 a.m.
SHEFFIELD - Cinema House, Jan. 26, 11 a.m.
MANCHESTER - Gaiety, Jan. 26, 11 a.m.
GLASGOW - Picture House,

GRAHAM WILCOX PRODUCTIONS,

Telegrams: "Ilmsastraf, Westcent, London, W.1."

Digitized by Google

PRODUCTIONS, LTD.,

ENT

T BEST THING

DE PAGE.

a, W.1., January 23, at 11 a.m.

RADE SHOWS:

CARDIFF - - Capitol, Jan. 30, 11 a.m.
NOTTINGHAM - - Elite, Feb. 2, 11-15 a.m.
NEWCASTLE Queen's Hall, Feb. 2, 11 a.m.
BIRMINGHAM - - Futurist, Feb. 4, 7 p.m.
Sauchiehall St., Jan. 31, 11 a.m.

Ltd., 174, Wardour St., London, W.1.

Telephones: Regent 556-557.

Digitized by Google

THE NEW WELSH, PEARSON PRODUCTION

OF

"THE ROMANY"

OR

"CHILDREN OF THE CARAVAN" caused a SENSATION At the LONDON TRADE SHOW, on January 11.

Victor MacLaglen.

PROVINCIAL TRADE SHOWS:

LIVERPOOL:
Palais de Luxe,
Tuesday, January 30.

MANCHESTER:
Deansgate Picture House,
Wednesday, January 31.

LEEDS:
Majestic,
Friday, February 2.

BIRMINGHAM:
Picture House,
Sunday, February 4, 7

NEWCASTLE:
Picture House,
Thursday, February 8.

SHEFFIELD:
Grand Picture House,
Sunday, February 11, 3

GLASGOW:
Picture House,
Tuesday, February 13.

CARDIFF:
Park Hall Cinema,
Friday, February 16.

Irene Norman (*Photo: Arbuthnot*)
(Marchioness of Queensberry.)

Directed by F. Martin Thornton.
Scenario - - Eliot Stannard.

WHAT THE LONDON PAPERS SAY:

"IN EVERY RESPECT a FINE PIECE OF WORK" ... ... —*Morning Post*

"VERY BEAUTIFUL . . . . . A TERRIFIC thunderstorm." ... ...—*Pall Mall Gazette*

"THIS NOTABLE FILM . . . . . scenes were ROUNDLY APPLAUDED." ... —*Daily Express*

"LADY QUEENSBERRY may well be SATISFIED with her SCREEN DEBUT" ... —*Evening News*

"ONE of the MOST SENSATIONAL EPISODES shows a gypsy caravan being struck by lightning" —*Westminster Gazette*

"PLACES MARTIN THORNTON among THE GREATEST of British film directors" —*Motion Picture Studio*

"ROUND AFTER ROUND OF APPLAUSE" ... ... —*Daily Sketch*

Millions See the Praise of the Press.

FOR EARLY RELEASE

BOOK IT THROUGH JURYS.

Digitized by Google

Kinema Activities in Liverpool Area

By our Liverpool Correspondent.

SAM DARLINGTON, who was the first manager of the Lyric Kinema, Everton Valley, under its regime as a picture-drome, has severed his connection with that establishment, and, I understand on good authority, is likely to reappear ere long in another entertainment managerial position in the North End of the City. Meanwhile, his immediate successor at the Lyric is Nat Edwards, formerly manager of the Park Royal Kinema, Park Road, and very well known to the kinema fraternity throughout the district. He has, in his time, been associated with many theatrical enterprises, particularly as far as the Merseyside area is concerned, with Mr. James Kiernan, formerly of the Liverpool, Paddington, Park, and Tivoli variety halls, all of which are now conducted as kinemas.

Attractive Programs at the New Victory.

Popular little Austin Durrans reports gratifying business at the New Victory Kinema, Walton. In connection with a recent three days' run of that great picture, "The Sheik," Mr. Durrans engaged the services of Claude Magee, who gave an effective rendering, at each performance, of the song with the same title as the film. Judging by the applause his efforts evoked his vocalism was much appreciated. Claude is a "local lad" of many parts, and singing is by no means the least of his achievements. Present and immediate future bookings negotiated by Austin for the delectation of Victory patrons include "The Eleventh Hour," Charlie Chaplin in "Pay Day," Matheson Lang in "Dick Turpin's Ride to York" (which will be shown at the Victory, as far as this zone is concerned, for the first time), and "Orphans of the Storm."

Jackie Coogan Souvenirs.

One thousand, more or less, poor kiddies had a great time at a recent matinee performance at Councillor Edwin Haigh's popular Gaiety Kinema in Scotland Road, the manager of which is Roger T. Palmer. In connection with the engagement of "My Boy," each child in attendance at this special matinee was presented with a Jackie Coogan biscuit, a Jackie Coogan cut-out, and an orange. And, almost needless to say, they went away much appreciative of the kindness of both proprietor and manager of the Gaiety. "House Full" was the order of things throughout at this establishment during the run of "My Boy."

Famous-Lasky Shows to Recommence.

Famous-Lasky's announce that they will recommence their trade shows locally on Friday, March 9, and it is expected that from that date onwards these events will be given weekly. The subjects to be screened will include a number of Paramount supers, and a complete list of the titles will be given at an early date.

Cheap "Sob Stuff" and Real Humour.

Is there too much of the "sob-stuff" type of film being offered to patrons of kinemas at present. One outspoken Merseyside correspondent opines that there is, and prays in aid of that mirth-provoking production, "Alf's Button," as the kind of production which could not only be heartily enjoyed by all, but as also being of a type of which the public, on the Oliver Twist principle, could "do with more." Appreciative of the great measure of public patronage extended to "Alf's Button" on the occasion of its initial release, the management of that up-to-date establishment, the Prince of Wales Picture House, booked it for the last three days of the closing week. The star "turn" during the first half of the week was Tom Meighan in "The Conquest of Canaan."

Music for "The Four Horsemen."

Much appreciative comment on the part of the public has been provoked by the close attention for some time past devoted by picture producers and kinema proprietors and managers to the question of realism of effects in connection with film presentation. Particularly does this apply to the incidental music which forms the accompaniment to various pictures. Outstanding examples of this in Liverpool was the synchronising instrumental setting to D. W. Griffith's great production, "Way Down East," and, more recently, on the occasion of the screening of "The Four Horsemen of the Apocalypse" (which last week concluded an enormously successful two weeks' engagement at the Futurist, during which forty complete performances were given). The "effects," as supplied by the Futurist orchestra, under the direction of Patrizov, were generally agreed, locally, to be as near perfection in their faithfulness as possible. The merest detail received careful attention, even to the sound of smacking a man's face with a pair of gloves, while the firing of huge siege guns was a veritable triumph of orchestral possibilities.

The Jack Green Fund.

In connection with the Jack Green Benefit Fund, Mr. Auguste Denton (hon. secretary), Liverpool manager for Famous-Lasky, for whom Jack Green acted as an outside representative for about four or five years, has received many touching replies to the circular which was sent to members of the kinema trade in connection with the concert to be held in the Picton Concert Hall on Wednesday, February 14. Not only were all the replies couched in sympathetic terms, but in hardly a single instance has a money value enclosure been omitted. The replies came from every part of the extensive territory, even the most remote parts of Lancashire which Jack used to operate, and, to sum them up briefly, it may be said that they admirably reflect the great popularity which he enjoyed amongst the Famous-Lasky clients upon whom he regularly called.

Trade Shows and the Public.

A pertinent query. What has happened with regard to the much-vexed question of the admission of the lay public to trade shows, respecting which I made some comments several weeks ago? Sub-committees, representative of both renters and exhibitors, were appointed to meet and confer on the subject, and I understood that a meeting had actually been summoned. However, if so, I cannot discover that it has been held, or, indeed, that any action beyond the election of such sub-committees has so far been taken in the matter.

Digitized by Google

Yorkshire Exhibitors & Exploitation

Lower Prices—Suburbs "Getting their own back."

By our Leeds Correspondent.

YORKSHIRE exhibitors, as a body, are not as keen or as enterprising in regard to publicity or exploitation "stunts" as some exhibitors are in other parts of the country, and Leeds, as the leading city of the county, rarely makes a show. Renters from London, Birmingham, and even from the next door city of Manchester always complain that Leeds and Yorkshire exhibitors show a deplorable lack of ingenuity, originality, and resource in exploiting the big pictures they book. The statement cannot well be refuted.

However, during the last year or two, since some of the new super kinemas have been opened out, things in this connection have looked up a little, and various methods of exploitation have been resorted to. It was good, for instance, to see in Leeds last week (on behalf of Mr. Leonard Denham, of the Majestic Picture Theatre) sandwichmen parading the streets within the pages of a "volume" of Charles Dickens's "Oliver Twist," with Jackie Coogan as a frontispiece. This parade through the main streets attracted much attention, and will, I doubt not, send many people to the Majestic during the fortnight's screening of this latest Jackie Coogan success.

Exploiting "Rob Roy."

The new Scala Theatre in Leeds is another theatre whose management realises the value of exploitation. Mr. William Greenfield, the manager (whose idea of finding the most beautiful girl in Yorkshire by means of photographs and films shown respectively in a local paper and on the Scala screen, is proving a very popular and successful "stunt"), never loses any opportunity of working an exploitation idea. This week Mr. Greenfield is screening "Rob Roy," and so all last week "a braw hielander" was perambulating the street outside the Scala, while the program girls in the theatre have been dressed up in kilts. Pipers have been busy outside the theatre and in the streets during the week.

These signs of awakening among Leeds exhibitors are very welcome.

Lower Prices for Seats.

Exhibitors in Yorkshire, as a whole, have maintained their prices, but there are signs of a lowering in many directions. The movement is nothing in the nature of a concerted move; it is just a move by individual exhibitors here and there, but it shows that competition is keen, and keen competition in the entertainment business, much as in commerce, has a tendency towards lowering prices. The new super kinemas in the heart of Leeds (as in other big cities) have been drawing heavily on the patrons of the suburban houses. Now it looks as though the suburban houses by a lowering of prices are seeking to get their own back.

Butcher's New Representative.

Jack Pearson, one of the sons of Mr. Pearson, who controls the Vitagraph Co. on this side, has come down to Yorkshire to handle Butcher's films from the office of Mr. G. W. Knapton in New Briggate, Leeds. Mr. Pearson is only a young man and new to Yorkshire, but he has been well trained and knows the business, and may be relied upon to give the Yorkshire exhibitor what more than anything else he appreciates, *i.e.*, a straight deal.

Mr. Marks Back With Ideal.

Mr. A. Marks, who recently resigned his position as outside representative for Stoll Films under Mr. Hanbury at Leeds, has now gone back to Ideal Films as traveller. It will be remembered that for a time Mr. Marks managed the Leeds branch of Ideal, and so he should know his way about, and prove a useful representative for the present manager, Mr. J. Davies.

Harry Heath for Scarborough.

Bradford this last week has lost one of its best known and most popular exhibitors, Mr. Harry Heath, who has left the Theatre Picture House to go to the Grand Picture House at Scarborough. Mr. Heath was formerly at York.

"Dick" Spence "Joins Up" Again.

One of the best known of the smaller Leeds suburban kinemas—the Woodhouse Street Picture House—has recently been sold by Mr. Albert Groves, the well-known kinema engineer and electrician, and a popular old showman. "Dick" Spence has, after being out of harness for some time, been put in charge.

Any Offers?

Charlie Mellor, one of the oldest and most popular outside representatives on the territory, formerly of New Century Film Service, Granger's Exclusives, and latterly with G. W. Knapton for Butcher's Films, is open for engagement. Renting houses with new programs to exploit might well get in touch with him.

Fuller's Representative in Leeds.

G. H. Johnson, who for eight years has been with the Premier Film Agency, has left that concern to act as Joe Fuller's representative in the Yorkshire territory.

Digitized by Google

Trade Movements in the Midlands.

By our Birmingham Correspondent.

LAST week-end active preparations began for the 1923 Trade Carnival in aid of the Midland Kinema Trade Benevolent Fund. Immediately the annual meeting was over the newly-appointed committee met and decided to hold a kinema ball at the Edgbaston Assembly Rooms on Tuesday, March 9. Once again it was decided to secure as an attraction the attendance of a party of film stars, and the secretary was requested to send forthwith invitations to Peggy Hyland, Betty Balfour, Howard Gaye, Victor McLaglen, Stewart Rome, Hutchison (Pathé serial star), and Flora Le Breton. With the idea of keeping the company select and not making the charge prohibitive, the prices of tickets were fixed at 15s. single, and 25s. double. The patronage of Sir William Jury, the Lord Mayor of Birmingham, and others, is to be sought for the event, which is the chief source of the Fund's income. The screen will form the chief advertising agent, although Messrs. Charles Williams, E. Hewitson, and other exhibitors promised poster stations.

Trade Benevolent Fund.

It was a small but exceptionally enthusiastic party of exhibitors and renters which carried through the business of the annual meeting of the Benevolent Fund over which Councillor G. F. McDonald presided. Reviewing the year, the Chairman regretted that the illness of the hon. treasurer (Mr. L. P. Samuel) made it impossible to present a balance sheet, but the provisional accounts showed a credit balance of, approximately, £500. Few claims for assistance had been made, and the trade was to be congratulated upon the fact that its members had weathered the unprecedented slump so successfully. Their main object in the future must be to build up a substantial fund so that calls upon it could be met out of interest instead of out of capital. Considerable assistance had been forthcoming from the trade show collections at the Futurist, Scala, and other city houses.

New Officers.

Councillor McDonald was unanimously re-elected chairman, while Mr. W. H. Wilson (Pathé's) succeeds Mr. Joseph (Leicester) as vice-chairman. Mr. L. P. Samuel will continue to act as hon. treasurer, and Mr. A. W. Smith, who was congratulated upon the able manner in which he had carried out his duties since Mr. W. Greenfield left the Futurist for Leeds, was reappointed hon. secretary. The committee will consist of Messrs. E. Hewitson (Smethwick), J. J. Cooper (Famous-Lasky), B. Cresswell (Jury's), W. H. Wilson (Pathé's), C. Myers (Fox), W. G. Thompson (Gaumont's), F. Leedam (European), A. Cowan (Goldwyn's), M. Dent (Pearl), C. Williams (Futurist), W. H. Bull, H. Devey, E. E. Ellerslie, H. Devey, and W. Butler.

Birmingham's Invalids.

The many friends of Mr. L. P. Samuel, the managing director of the Futurist, will welcome the news that he is making good progress from his recent motor accident. A few days ago he came downstairs for the first time, and a spell of favourable weather will find him out and about again.

Mr. Arthur Cowan, the well-known Midland manager of the Goldwyn Co., is also indisposed, and the Benevolent Fund meeting sent him a letter of sympathy.

The Empress, Sutton Coldfield.

The Royal Borough of Sutton Coldfield have every reason to be proud of the model picture house provided by the Empress Cinema, Ltd., of which Councillor W. H. James is chairman. An imposing structure of Grecian design, the Empress has a seating capacity of 1,100, and is lavishly furnished and decorated. The front of the theatre and café is faced with white Hollington stone, the ornamental roof of the spacious entrance hall being supported by granite columns. In the centre of its mosaic floor is embedded a replica of the Town Arms. The internal colour scheme is carried out in a rich petunia shade, and no effort has been spared to make the hall ideal from the patron's point of view. The architects were Messrs. Satchwell and Roberts, Newhall Street, Birmingham, the builders being Messrs. James and Son, Sutton Coldfield.

For the Unemployed.

The Lord Mayor of Birmingham hopes to increase his Unemployed Fund from £27,000 to £50,000, and in pursuance of a promise last month the local exhibitors responded to Alderman David Davis's appeal on Sunday last by holding special performances. No fewer than 45 city kinemas were open, and it is hoped that the effort will result in well over £1,000 being forthcoming. It is proposed to hand over the cheque to the Lord Mayor at the lunch which will precede the annual meeting of the C.E.A. at the White Horse Hotel on the 26th inst.

Pensions Hospital Kinema.

The recent appeal for the wherewithal to provide the unfortunate inmates of the Ministry of Pensions Hospital at Cannock Chase with a kinema has proved successful. The Staffordshire branch of the British Red Cross Association provided the engine and dynamo to generate the necessary current, the Alexandra Musical Society, Birmingham, who, during and since the war have organised the entertainments for the hospital, raised sufficient money to purchase the projector and screen, while donations from other sources met the expense of the installation. Messrs. Pathé Frères provided the films for the opening week's program, while among other renting firms who have promised to provide programs are Messrs. Fox, Walturdaw, and Gaumont.

Not a Stranger.

Mr. J. B. Wilson, the Walturdaw director, who has just come to Birmingham to take charge of the Midland territory, is no stranger, even to those outside the trade. Many citizens will recognise him as the son of the late James Wilson, who for many years was one of Birmingham's leading booksellers. In fact, Mr. J. B. Wilson is now the senior partner in the Corporation Street bookshop. He will shortly announce particulars of the first of the Walturdaw 1923 features, which will be offered for immediate release.

Briefs of Interest.

Midland Entertainments, Ltd., are advertising the King's Hall, Corporation Street, Birmingham, for sale. This is one of the kinemas, the licences of which were only renewed until May next.

Mr. B. Waldron, at one time assistant manager of the Theatre Royal, Plymouth, has been appointed manager of the Springfield Picture House, Birmingham.

Exhibitors should welcome the preliminary announcement by Mr. John Jacobs that the Stoll feature of Sir Hall Caine's story, "The Prodigal Son," will be trade shown at New Street Picture House on the second Sunday in February.

Mr. J. J. Corper states that he has arranged a new series of Famous-Lasky trade shows for the Futurist, Birmingham, commencing March 9 next.

Digitized by Google

Gleanings from the West.

By our Bristol Correspondent.

FOR the first time, I believe, in the history of the Bristol and West of England branch, members hailing from places outside Bristol have been elected as officers of the Association; hitherto most of the official positions have gone to exhibitors in the city. The new move is an effort to create a greater amount of interest amongst outside members, and may be regarded as a reply to certain criticism that the branch is practically all Bristol, and concerned only with Bristol affairs. There may be a certain amount of truth in this charge, for it is only natural that Bristol, being the largest and the most important city in the area, should have many more matters requiring attention than smaller towns where there is anything from one to four or five exhibitors. For all that Bristol has never held itself aloof, and members from outside places have always been welcomed at the meetings, and any matter which they cared to bring forward concerning their own district has always received sympathetic consideration. Whether the election of two country members to the committee is successful or not it is at least an honest attempt on the part of Bristol exhibitors to bring the outside members into touch with the work of the Association.

Business Improving.

Bristol exhibitors report a steady improvement in business; at most houses attendances have shown an increase since Christmas, and there is an optimistic feeling in the trade that the worst part of the slump has been passed. If business is good now it should become better during the next few months when quite a long list of big attractions, super films, including most of the widely-boomed pictures, is due. Amongst these are "Oliver Twist," "East is West," "Foolish Wives," "The Four Horsemen," and "Passion." If titles count for anything then business ought to boom in the city.

First National's New Home.

Dropping in to see Mr. Sanders at the new offices of Associated First National the other day I found him carrying on business in the midst of a mass of building material, and workmen engaged in converting the premises into up-to-date film offices. Showing me round as well as he could under the circumstances, he explained his plans, which, besides roomy offices, include a private theatre, capable of seating at least 50 persons, poster departments and store, film storage vaults and dispatch department. Even this does not exhaust the capacity of the building, there is ample room for expansion, which will, no doubt, be needed in course of time, for First National's West Country branch is going to grow.

Promoted.

I am glad to hear that H. Porsener has been appointed European's branch manager for South Wales and the West of England. He has been with the firm since it commenced business in this country, and previously handled its Universal Jewel productions in the South Wales territory.

Gaumont's Next Offering.

To-morrow, Sunday, the 21st, at the Queen's, E. J. Jennings screens the Ince production, "Love Never Dies," a love story, featuring Madge Bellamy and Lloyd Hughes. At the same time there will be shown a two-reeler, "In the Footsteps of De Rougemont," interesting, apart from the scenes it shows, as being a complete vindication of De Rougemont, who, for over twenty years, was looked upon as one of the greatest frauds of the last century.

Briefs.

Bristol kinemas collected £199 1s. towards the Lord Mayor's Fund for providing Christmas dinners for children of the unemployed in the city.

G. H. Blackburn, of the Palace, Bristol, did record business with "Ten Nights in a Bar Room." His idea of having a girl dressed as the child in the film to sing "Please Daddy, Come Home" during the screening made a great hit.

Notes from Newcastle.

By our Own Correspondent.

WALKER'S EXCLUSIVES have succeeded in getting their films stores adapted to meet the requirements of the Kinematograph and Celluloid Act. Their garage in Charlotte Square, Newcastle, has been rearranged for this purpose. Here a room has been provided sufficient to accommodate six film repairers, and three fireproof safes have been built. In addition a portion of the building has been set aside for the purpose of examining films before they are dispatched and also when they are returned to the store. This arrangement facilitates the dispatch. An office has been provided for the dispatchers, and the store is in telephonic communication with the head office in Westgate Road, Newcastle. Altogether the store is well-equipped and one of the most up-to-date in the territory.

"Oliver Twist" Stunt.

During the screening of "Oliver Twist" at the Queen's Hall, Newcastle, where it has been for a fortnight, the house has done exceptional business. In connection with the film an advertising stunt that has attracted much attention and no little comment, was the utilisation of a four-in-hand, in which were seated a number of persons got up to represent the various characters in Dickens's story.

Change of Offices.

Mr. W. H. Lindon Travers, the local manager for the Associated First National Films, informs me that shortly the offices will be removed from Rutherford Street, to 134, Westgate Road, Newcastle, where there is ample room for a private theatre as well as improved accommodation for the staff. Mr. Thomas Ainsworth, who is well known in the territory, has been engaged as senior outside representative for the firm. Mr. Travers also informs me that he is taking bookings for the Norma Talmadge film, "The Eternal Flame," which is being well patronised.

Theatre Changes Hands.

The Theatre Royal, Darlington, will shortly be changed from a house of the drama into an up-to-date kinema. The building has been taken over by Mr. William Baker, of Newcastle, who will commence to screen films as soon as the alterations have been effected.

Digitized by Google

WHERE DO FLIES GO IN THE WINTER TIME?

Digitized by Google

IMPORTANT!

Pearl Films announce that they are unavoidably forced to alter the Trade Show Date of their great new six-reel drama—

"THE SPLENDID LIE" *starring GRACE DAVISON.*

THE TRADE SHOW

will now be held on

MONDAY, JANUARY 22, at 11 a.m.

at the

SHAFTESBURY PAVILION,

SHAFTESBURY AVENUE, W.1.

A New Two-Reel Drama will also be Screened on the same occasion.

Pearl Films, Ltd.,

86-88 Wardour Street, W.1.

Digitized by Google

The Film Renter &
Moving Picture News
January 20, 1923.

Enormous success!

of

WHAT'S WRONG WITH THE WOMEN

Big Crowds Turned Away Daily

Don't miss your share of the triumph

Pearl Films Ltd.
86-88 Wardour St.
London, W.1.

Digitized by Google

Digitized by Google

THE GOAL OF A BRITISH PRODUCER.

How Tom Terriss was Converted from Stage to Screen.

MR. TOM TERRISS, the British film producer (son of Will Terriss and brother of Ellaline Terriss), speaking at a meeting of the Stoll Picture Theatre Club, gave the history of his conversion from the stage to films.

He went to see a big film magnate at the time he was touring Canada with a big Dickens Repertoire Company, and suggested that Dickens should be filmed. The only reply he got was: "Who the hell is this Dickens, anyway?" From this began his theory that the industry was in the wrong hands. Eventually he obtained an engagement with the World Film Company and made Dickens pictures for them, such as "The Chimes" and "Old Curiosity Shop." After that he went on to the Vitagraph, Metro, and Famous Players-Lasky.

But he was certain that England could make the best pictures because it was the centre of the world financially and geographically. He was going to utilise all his American screen experience to make fine British pictures because the material, artistes and everything necessary was here. He did not intend to go on the stage again, with its papier-maché rocks and painted backgrounds, because, in comparison with the screen, it was retrogressive, wooden and lifeless. Moreover, the stage only touched a few; the screen amused the whole world.

Mr. Terriss touched on the difference between English and American films, and said that the conditions in the studios over here could never make for good production. In America the finest technical conditions existed, which made it almost impossible, if one had any pretentions to production at all, to turn out a poor picture. We did not understand how to "beat the band," but in America a 35,000 dollar film would spend 50,000 dollars on advertising.

Many of the best artistes in America were Englishmen—Tom Moore, H. B. Warner, etc.—therefore, the material was here if it was utilised.

Mr. Terriss went on to say that there were six cardinal points which a producer should bear in mind. (1) Imagination and vision. He must have the type of mind which in a drop of water could see whole armies moving, large rivers rushing down to the sea, great cities and wondrous views. *Then* he can get into his picture some of this wide breath of imaginative thought. (2) A thorough knowledge of story values. He must not be carried away by fine locations and show you the hero proceeding down innumerable roads when all one wanted was to get on with the story. (3) A good understanding of dramatic values. This is distinct from story values, as one may have a beautiful, artistic story and yet have anti-climax after anti-climax because the producer has not grasped the essentials of dramatic art. (4 and 5) A knowledge of photography and screen technique. It is essential, said Mr. Terriss, that, although he may have the most competent cameraman obtainable, yet in any hitch he should be able to hold the reins and guide the chariot. (6) Human values come next. The understanding of the mind of human beings and the capturing of it on such a permanent medium as the screen. Put into a picture those little human touches—that was the key-note of moving pictures.

The screen exists for the good of the greatest number, and, therefore, it is essential that the best should be made possible. He was using a little cunning in his method. To ensure that British films should find a market in America, he brought over *one* American star for each film, the rest of the cast being British. Thus, by degrees the American public were getting to ask for British artistes, until the time would come when All-British films would not only be received, but clamoured for. Pictures brought the joy of life into the hearts and homes of millions, whether in Japan, China or Australia, and that was the one goal he had in making a successful film, the goal of happiness.

ERNEST REED JOINS FIRST NATIONAL.

ERNEST REED.

THE Associated First National Pictures, Ltd., are certainly gathering together a staff of excellent executives, the latest addition to their numbers being Ernest Reed, who is taking over the district management of the new Birmingham branch. Mr. Reed is well known in the film trade, having spent over twelve years in and around Wardour Street. His appointment will not, of course, affect the activities of Mr. R. A. Solomon, who has been doing such yeoman work on that territory since the inauguration of First National. Mr. Solomon will continue to work as Associated's chief representative at Birmingham, and will, owing to Mr. Reed's appointment, be able to devote more time to the personal attention of exhibitors. Mr. Solomon trusts that his old friends of the Birmingham territory will give him the support which they have done in the past.

LAY PRESS CRITICISM.

The Editor, The Film Renter and Moving Picture News.

DEAR SIR,—I was much interested, and not a little amused, by Mr. Atkinson's diatribe in his article upon lay Press criticism of films in your special New Year issue.

If I do not wholly sympathise with his ungentle treatment of the university man for reasons which may be personal, but which also follow from a conviction that a university training is not in itself—so far as I can judge—necessarily a disqualification for film criticism, I resent as he does much of the lay Press criticism. It is somewhat redeemed, however, by the able and sympathetic criticism of writers such as Mr. Baughan. Mr. Atkinson appears, though, to regard with equanimity, if not positive approval, the digressions of film producers from history in historical subjects. I do not. The film is now appealing to a larger and better class of patron. It is everywhere acclaimed as an educational agency. It should not, therefore, disseminate historical error nor historical incongruities. The stage does it, and is rightly condemned, but it is rightly not being so widely advertised as an educational asset. A failure to synchronise facts with the fiction of an historical film argues not only a deplorable literary deficiency, but something more—a realisation of the position the film has attained in the estimation of the intellectual world.—Yours faithfully,

W. GAVAZZI KING,
General Secretary, C.E.A.

Digitized by Google

REGULATING FILM EXPORT & IMPORT IN GERMANY.

How the "Kontingent" is Operated.

By Dr. KUHNERT, State Commissioner to the Foreign Trade Department for Films.

IN foreign countries, there still exist many erroneous ideas in regard to legislation in Germany for import and export of films. More especially the restrictions which the import of films into Germany is subjected to have been represented in such a way as if it were the intention to bar foreign productions as much as possible, whereas, on the other hand, foreign countries were ostensibly opening their portals wide for the reception of German films. That this is by no means the case is to be shown in the following:

Import and export of films is regulated in Germany by the "Aussenhandelsstelle Filme" ["Foreign-Trade Department, Films"]. This department by enactment of December 20, 1919, is a self-administrative body, in committees of which all interests of the film-industry: manufacturers, traders, copying institutions, theatre proprietors, and also employees are represented. Against the decision of these committees, the Government—from purely economic reasons—has the right of veto, which, in actual practice, however, is made use of in the most rare cases only. The "Foreign Trade Department, Films," therefore settles all questions concerning import and export independently, in a manner conformably with the requirements of the film industry; whereas the Government, in its part, watches over the general economic exigencies.

Big Foreign Film Market.

Export of exposed films is, for the time being, free, whereas import of such films, which are to be utilised for public performances in Germany, is limited to a certain number, the so-called "Kontingent" (quota). This quota represents the total quantity of films which are to be imported each year. From what countries this importation takes place and of what kind the imported films are, is left entirely to the discretion of the importing firms. On the part of the official department, there is neither any particular favouring of individual countries, nor any particular kind of picture films.

This must be distinctly made clear, in order to refute the already at the beginning referred to representations of the foreign Press. No one in Germany dreams of excluding foreign production. On the contrary, in no country of the world having a film production of its own, are so many foreign films shown as in Germany. The countries from which importation takes place are North America, England, France, and Italy. In all these countries German films are shown in only isolated cases and at times under difficulties unknown in this country; whereas a mere glance at the advertisements of German picture theatres will suffice, in order to recognise how much of foreign production—and it is, moreover, not always first class—is screened here.

But Imports to be Restricted.

To enter upon the for and against the import quota is not the object of this article. A large proportion of those interested in the matter has for years striven unswervingly and energetically for absolute Free Trade, but from the standpoint taken up by the Government complete justification cannot be denied for the measures which have been adopted. Germany is not in a position to protect herself against the possibilities of being flooded by foreign goods, by a corresponding customs policy, for, according to the Peace Treaty of Versailles, she would be obliged to extend concessions granted to any one State, almost automatically to all "victor States." It must be self-evident to everyone that under such circumstances a corresponding economic policy compatible with the actual conditions is impossible. As long as no revision of this senseless regulation is brought about Germany's economy cannot dispense with prohibitions of importation, all the more, since, having taken up the attitude (by the way, frequently contested), that with the depreciation of the mark and the utterly passive German trade balance, it is necessary to reduce the import of all productions not absolute necessary to the lowest possible minimum.

From the foregoing it will be seen that free importation into Germany of exposed films cannot be expected in the future any more than a notable increase of the present import-quota is likely; in fact, misgivings have already been expressed by competent authorities as to its present extent. On the other hand, all departmental circles concerned are honestly striving to make the conditions for import as simple and as compatible with equity as circumstances will allow. The deficiencies also, which have so far made their appearance when assessing the quota, are to be removed, as far as possible, during the coming year.

NOTES FROM BARROW.

(From our own Correspondent).

THE Hippodrome Palace, Barrow, has had a very successful fortnight since reopening. The company opened with "The Bohemian Girl," the band and attendants being in costume, and the novelty—for it was unique in Barrow—helped to draw large crowds. Able vocalists were also engaged to sing the principal numbers. This week "The Three Musketeers" has been the attraction, and again big business has been done, whilst next week "Flames of Passion" is due. Mr. Powell, the manager, believes in "giving the people the goods and they'll come." And yet there were some people in Barrow who imagined that the old Palace would never open again!

"Jackie Coogan" brought "the kids" in thousands to the Salthouse Pavilion, and at the 2d. matinee for children only, no tax having to be paid, hundreds had to be turned away. Jackie, in "My Boy" also brought the adults in large numbers.

One of the Barrow picture houses has appealed against the assessment. It holds about 1,500 and is assessed at over £550. Other similar houses have appealed and obtained some relief. Barrow is notorious for its high assessments, and the rates and electricity are also high, so that local kinema proprietors have a good deal to contend with.

Digitized by Google

PUTTING OVER "THE ROMANY."

Aids to the Exhibitor for Orchestra and Lobby.

THE reception accorded to "The Romany" at its trade show at the New Gallery last week has so gratified Welsh, Pearson's that they are hoping for a really widespread response to the offer being made to exhibitors booking the film to assist in "putting it over" in a really attractive manner.

Music and Effects Scores.

Seen by a representative of the FILM RENTER this week, Mr. T. A. Welsh explained the nature of the assistance which is being offered. He laid great emphasis on the possibilities which "The Romany" offers for really attractive musical accompaniment, and stated that Mr. Louis Levy, who was responsible for the orchestral accompaniment at the New Gallery, had made a selection of music which would be available for all exhibitors. All that would be necessary would be an intimation from the kinema proprietor as to the size of his orchestra, for the scheme which Mr. Levy had arranged was adaptable to the largest, as well as to the smallest orchestra. "In my estimation," said Mr. Welsh, "Mr. Levy is our greatest screen conductor, and it is impossible to praise too highly Mr. Levy's limitless patience in selecting and arranging his music. In addition to the musical score, there will be an effects score available, similar

A LOBBY DISPLAY PICTURE FOR "THE ROMANY."

to that which was used at the New Gallery, and the provision of these for the benefit of the exhibitor should be a great help in presenting the picture.

Special Lobby Displays.

"In addition to this, the preliminary publicity will be greatly assisted by the use of the lobby displays which we have had designed. They are on the lines of the illuminated displays used by tourist agencies to advertise beauty spots at home and abroad. These will be available for hire at a very small cost for a week or more before the actual screening."

Question of "Presentation."

Mr. Welsh also mentioned the fact that the lobby display and the presentation of the picture at the New Gallery was placed in the hands of Mr. Charles Penley, who brought all his skill and genius to bear upon the problem of giving the exhibitor this great and novel publicity scheme. Mr. Charles Penley is the son of the late W. S. Penley, of "Charlie's Aunt" fame—he was for many years the assistant manager of the Alhambra, and has put over many of the best trade shows presented in that house. He has been responsible for fifty picture presentations

(*Continued at foot of next column.*)

THROUGH GERMAN EYES.

Another List of Productions from Berlin.

By HEINRICH FRAENKEL, Foreign Editor of the "Lichtbildbuhne."

ADOLPH ZUKOR, along with one of Famous-Players's attorneys, is expected to be in Berlin about the middle of February in connection with the rather complicated and disagreeable E.F.A. business—all the more disagreeable in view of the fact that, as I have often pointed out here and elsewhere, the idea underlying the foundation of the Efa was thoroughly sound. The concern, unfortunately, was very badly represented by the hopeless mismanagement on the part of Sam Rachman. More about this very important affair will have to be said in due time.

The Raw Stock.

For the first twenty days of the year the price of raw film remains unaltered at 360 marks for one metre of positive and 600 marks for the negative. Hence the Agfa is going to fix the price of raw film every ten days.

The Latest Pictures.

Three big pictures have been released during the last few weeks, two of them being costume films, viz., the big and very successful Terra film, "The Man with the Iron Mask" and "Nathan the Wise," an equally successful picture, produced for Emelka (the leading South German concern), by Manfred Noa, one of the ablest German directors who, by the way, is little over 25 years of age. The story of the latter picture (which is called "a film of humanity") has been taken from Lessing's famous drama.

Coming Productions.

Judging by plans scheduled by leading producers for the ensuing year, this would seem to promise to be even busier than the previous one. Anyhow, there is hardly one studio in this city which is not yet engaged for almost every day of the first two months of the year. The Dekla's big Nibelungs film (taken from the ancient Germany history) is nearing completion. Apart from that, this big concern is also preparing "A Glass of Water," taken from Scribe's famous comedy; and a modern picture, "Princess Suwarin," taken from one of the latest German novels.

Stern Films, having completed the big, modern picture, "Explosion," are preparing now another modern picture which will probably be called "The Street," and in which once more that eminent actor, Eugen Kloepfer, will be starred. Richard Oswald is also going in for modern pictures now, and is preparing the film version of a book called "The Tunnel," which enjoyed a sensational success some years ago.

(*Continued from previous column.*)

during the past nine months, but Mr. Welsh expressed himself as certain that he has done nothing to equal his work in connection with "The Romany," and the great point being that nothing that was done at the New Gallery is beyond the reach of any exhibitor if the facilities which Welsh, Pearson are offering are made use of.

It is that firm's intention to present "The Romany" at provincial trade shows exactly as presented at the New Gallery, and thus exhibitors in all parts of the country will then be able to form their own opinion of the immense value of Welsh, Pearson's latest effort to give them a complete entertainment ready for public display. All the above-mentioned facilities will be obtainable through Jury's.

Digitized by Google

Trade Doings in South Wales.

From our Cardiff Correspondent.

AN interesting presentation took place last week at the Tredegar Hall, Newport, Mr. and Mrs. Feathers, manager and manageress, being made the recipients of a gift from the staffs, a tribute to their popularity and esteem. The presentation was made by Miss Donoghue, the cashier, and several of the gathering paid tribute to Mr. Feathers's happy and genial disposition. In acknowledgment, Mr. Feathers thanked the staff for their loyalty in doing so much to make the Tredegar Hall one of the most popular kinemas in Wales.

C.E.A. Annual Meeting.

By the time these notes are in print, we shall have had the annual meeting of the South Wales Branch of the C.E.A. I shall deal more fully with that event next week, but for the moment I will confine myself to saying that the new president, Mr. J. Tilney, is a tower of strength to the C.E.A. not only in South Wales, but in other parts of the country. Mr. Hughes has fulfilled difficult duties during the past twelve months with real ability.

The Kinema Ball.

Applications for tickets for the forthcoming kinema ball at Cardiff are coming in so rapidly that there is every indication that the event will be one of the biggest successes the trade in Wales has ever had. Famous artistes have sent messages wishing the event success and expressing their desire to come to Cardiff should time and circumstances permit. Other prominent figures in the business are also coming down, and the committee is actively at work arranging a scheme to give them a right royal welcome.

Hall Changes Hands.

The Grand Kinema, Amman, has this week changed hands. It is now controlled by the Abse Brothers, who are carrying out many alterations at the hall.

TO BE TRADE SHOWN ON MONDAY.

Scenes from "THE SPLENDID LIE" Pearl Films' new six-reeler which is to be trade shown at the Shaftesbury Pavilion on Monday next, January 22, and not as originally arranged, on Friday, January 26.

Digitized by Google

THE PRESTON FILM SERVICE

(Controlled by the Preston Film Exchange Co., Ltd.)

Managing Director - - - - WILL ONDA.

JUST ARRIVED.

SIX CHARLIE CHAPLIN CARTOONS

By PAT SULLIVAN. Approximate Length 800 ft.

Exclusive Rights of LANCASHIRE, CHESHIRE, and NORTH WALES.

SEAMLESS CINEMA CLOTH, 17 Ft. Wide.

SELECTIONS OF NON-FLAM PROGRAMMES.

FEATURES—COMEDIES—SERIALS
WESTERN DRAMAS—INTEREST

TRY OUR CHEAP PROGRAMMES

PER 60/- WEEK

(CHANGE MID-WEEK)

Kinema House, Corporation Street, Preston

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

FULLER'S EXCLUS

A GRAHAM WILC

featuring **MAE MARSH** *in*

PADDY THE

THI

From the World-famous Novel by
GERTRUDE PAGE.

As played at the Savoy Theatre
for three years.

Directed by GRAHAM CUTTS.

a

The Gaiety Picture, House, Manchester,
Friday January 26, at 11 a.m.

All inquiries for Lancashire, Cheshire and North Wales to:

Fuller's Exclusives, 38 De

Phone: City 2139.

Digitized by Google

IVES

Request the pleasure of your company to view:

OX PRODUCTION,

NEXT BEST

NG

Cast: NINA BOUCICAULT, HAIDEE WRIGHT, DARBY FOSTER, TOM COVENTRY, G. K. ARTHUR, MARIE WRIGHT, LILLIAN DOUGLAS, SIR SIMEON STUART.

Photographed by RENE GUISSART.

The Scala Picture House, Lime St., Liverpool,
Wednesday January 24, at 11 a.m.
Mr. H. COOPER in attendance.

ansgate, MANCHESTER

Digitized by Google

TO RENTERS & OTHERS.

FIRST CLASS

PROJECTION THEATRE

¶ Centrally situated, well fitted, heated and furnished. Mahogany panelled. The finest screening by new Projectors.

¶ Available for private viewing of Films at Moderate and Inclusive Charges.

Apply: **LOW WARREN,**

FILMS de FRANCE Ltd.,

15 Carlisle Street, W.1.

Phone: Gerrard 135 Phone: Gerrard 135.

Digitized by Google

"BLAZING AN AIRWAY TO INDIA"

Pictures of a Wonderful Aeroplane Tour.

A FEW months ago, it will be remembered, Mr. Geoffrey Malins, the well-known film recorder of the Battle of the Somme, told in our pages the fascinating story of the attempt made by himself and two colleagues during the summer of last year to fly round the world in an aeroplane. That daring project was cut short by a breakdown soon after leaving Calcutta. While crossing the mouth of the Hooghli to Chittagong on a seaplane, which had been substituted for their original machine at Calcutta, the plane broke and sunk, leaving the occupants clinging on to a flat-bottomed boat twenty miles out of sight of land. Mr. Malins and his companion, Captain Macmillan (the third member of the party, owing to illness having had to be left at Agra) endured some terrible experiences before they were picked up by a river steamer which had been out for two days looking for them. Fortunately, all Mr. Malins's kinematograph records were deposited at various stopping places en route; and now these, assembled, edited, and titled, are ready for public screening. "Blazing an Airway to India" is the name given to this film history of a wonderful experiment, which was shown privately in Gaumont's projection theatre last week.

Mr. Malins is to be heartily congratulated alike on his luck and his daring along the cerulean main. From Croydon to Calcutta, whether in the air or on *terra firma*, Mr. Malins and his aeroscope camera were ever busy. He has obtained some extremely interesting shots of towns, rivers, deserts, and volcanoes met with during the ten thousand miles journey. The human element in Eastern cities, and along the trade tracks of the African plains, has also been given a good show, and serves to diversify the more distant views taken at various altitudes above the earth.

Altogether Mr. Malins made about 12,000 feet of film. That has been cut down, during the process of editing, to about 7,000; but even now, we suggest, the producer might make a few excisions. There is rather too much footage allotted to mere vague scenes of fast-flying country and drifting clouds which tend to become somewhat monotonous. Probably many people will vote the various shots taken at the different landing stages as even more attractive than those taken from the air. But the whole is undoubtedly a triumph for the art of cinematography, pursued often under the greatest difficulties and hardships. It forms a splendid souvenir of an enterprise which, by a stroke of bad luck, was brought to an untimely end before its object had been achieved. Even so, this aeroplane tour holds as yet the world's aviation record, and the picture of it, when released, should command a large amount of public interest and curiosity.

"Blazing an Airway to India" will be accompanied, wherever shown, by descriptive comments by either Mr. Malins or one of his colleagues. All inquiries should be addressed to him at the Gaumont Offices, 5, Denman Street, W.1.

FILMS IN AN ASYLUM.

THE Visiting Committee of the Cheshire County Asylum at Parkside, Macclesfield, after giving the matter careful consideration, and upon the recommendation of the Medical Superintendent, have decided to instal a kinematograph apparatus in the large hall of their institution, for the purpose of providing additional entertainment for the inmates. The necessary licence has been granted by the Macclesfield Town Council, and the tender of Messrs. Walturdaw for the supply of the projector has been accepted. A member of the Asylum staff will act as operator, films will be hired through the usual channels, and arrangements will be made for every inmate (except in refractory cases) to see a kinema program once per week. The Medical Superintendent states that he has great hopes of the entertainment having a most beneficial effect upon the inmates.

FRANK CRANE DIRECTING IDEAL PICTURE, "THE HAWK."

Signalling to his company, situated on the top of a 250ft. cliff, with the aid of a coastguard.

THE LANCASHIRE TRADE BENEVOLENT FUND.

Fred Carlton's Rejoinder.

The Editor, Film Renter and Moving Picture News,

DEAR SIR,—I have read with interest the article by Mr. Walter Stott in your issue of January 13 purporting to be a reply to myself, and beg to say that it is so full of inaccuracies that I feel it is beneath my notice.

As Mr. Stott, however, has now avowed himself the champion of the Lancashire Cinema Trade Benevolent Fund, will he be good enough to tell us what is being done for this very deserving cause at the moment, and exactly how it stands? This will be more interesting to the members of the trade than the contents of his last article, which, for the most part, was not relevant to the issue.—Yours faithfully,

FRED CARLTON.

The Palladium,
Milton Street,
Patricroft, Manchester.

AT LIBERTY

EXPERIENCED Cinematograph Manager. Twenty years' experience. Distance no object. Would represent a good film house.

HARRY J. BRETT.

A Small Name with a Big Reputation.

Wires or letters:—
29 BINFIELD ROAD,
STOCKWELL, S.W.

Digitized by Google

A JACKIE COOGAN WINDOW DISPLAY.

A window display at Messrs. Selfridge's Stores in Oxford Street showing a scene from "Oliver Twist" "tied" up with Huntley and Palmer's Jackie Coogan biscuits.

At the age of eighty, Harry Booker has just made his debut in a straight comedy part, the vehicle being a new Thos. H. Ince production, entitled "The Hottentot."

THE KNIGHT OF THE HORN-RIMMED.

AT the London Pavilion recently another Harold Lloyd full-length comedy was trade shown by the W. and F. Film Service. American critics have been confidently assuring us that this production, "Doctor's Orders," is the finest of Lloyd's career. With past knowledge of the reception accorded to his two previous offerings, "A Sailor Made Man" and "Grandma's Boy," this claim is undoubtedly a tall one, but the American critics persist in their claim that Lloyd has taken himself very seriously in the endeavour to make each production surpass all previous efforts, and up to the present his efforts have been attended with signal success. In "Doctor's Orders" there is claimed to be the usual sound and logically developed story dealing with the everyday things of life, and this feature has contributed in no small measure in the establishing of Lloyd's ascendancy in the realm of humour. A full review of this production will be given in our next issue.

IS A MOTHER TO BLAME?

Magnificent

Boudoir Grand

By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

Box No. 61, The Film Renter & Moving Picture News, 2, John Dalton Street, Manchester.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE

STOLL PICTURE THEATRE, LONDON.

GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.

GLOBE SUPER KINEMA, ACTON.

WATERLOO PICTURE PALACE, BLACKPOOL.

PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,

ORGAN BUILDERS & TONE SPECIALISTS.

OLD TRAFFORD, MANCHESTER.

Established over 100 years.

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING

NORMAN - WRIGHT, LTD., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, LTD.,

53a Shaftesbury Avenue LONDON, W.C. 1.

2 John Dalton Street MANCHESTER.

Works - - - - - - - - - - - - - - LEICESTER.

Digitized by Google

CONTENTS OF THE WEEK.

The C.E.A. Presidency 3
By the Way 4, 5
Big Pictures Only 6
New Managing Director for P.C.T. 6
It's Bound To Come 7
Meeting of the C.E.A. General Council ..... 8—10
Vagaries of the Publicity Scribe 11
Bristol C.E.A. Annual Meeting 12
Annual Meeting of the Liverpool C.E.A. 17
Round the London Trade 18, 19
Film Worthy Of Its Hire 20
Reviews of New Productions 22, 23, 24, 29
Round the Manchester Trade 30, 32
Kinema Activities in the Liverpool Area 41
Yorkshire Exhibitors and Exploitation 42
Trade Movements in the Midlands 43
Gleanings from the West 44
Notes from Newcastle 44
Regulating Film Export in Germany 50
Trade Doings in South Wales 52

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Allied Artists ..... Cover
Ideal ..... Cover
Albert Lester 31
Butcher 2
Famous-Lasky ..... 13—16
Films De France 56
Fuller 54, 55
General 36, 37
Graham Wilcox 38, 39
Hepworth .. Facing page 20
Ideal 34, 35
Pearl Films 46, 47
Preston 52
Rose Films 33
W. and F. ..... 25—28
Welsh, Pearson 40
Walturdaw 48
Where Do Flies Go? 45

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs. Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
'Phone Central 2262. Manchester.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANT PLACES.

POSITION REQUIRED as Operator-Manager or Chief Operator. Last engagement four years. Excellent references.—Apply, H. Ford, 51, Chadderton Road, Oldham. 27/1/23.

THE FILM RENTER

.. AND ..

MOVING PICTURE NEWS.

The Independent Trade Paper

WHICH CRITICISES WITH FEARLESS IMPARTIALITY.

The Trade Paper that is Always FIRST with the News.

Digitized by Google

"Every Woman will want to see Mary Alden"

Says the Motion Picture News. "Just the type of picture everyone likes. It can be shown with success everywhere."

There's "A Woman's Woman" in every home—A famliy model for every product—And here is the 100 per cent. family photoplay.

It is filled with tense moments—There is tremendous heart appeal—It is vibrant with reality—There are powerful emotional scenes—Every-day home settings that bite with truthfulness—And an all-star cast led by Mary Alden at her best.

It's a Picture Everyone will want to see.

Albion Productions Incorporated presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

THE ALLIED ARTISTS CORPORATION, LTD.,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith. Hiram Abrams (*Chairman*).

Head Office: 86-88 Wardour Street, London, W.1.

Telegrams: "Allartisco, Westcent. London."
Telephone: REGENT 5516—1778—1779.

Digitized by Google

"Ideal's" LLOYD HAMILTONS Specials

The "Better Comedies" you are looking for.

"Certain laugh provokers."
Bioscope

ALSO

JIMMIE ADAMS
— in the One-Reel —
CAMEO COMEDIES
BRIGHT—AND MIGHTY FAST.

AND

The Pick of the "IDEAL'S"
FEATURE SUCCESSES
IN BRILLIANT TWO REEL FORM

Undoubtedly the finest "short stuff" before the trade to-day.

Digitized by Google

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd.,

Vol 28 A

JANUARY 27, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

An Apology

Graham Wilcox Productions, Ltd.,
Greatly regret any inconvenience caused Exhibitors by the cancellation of their —

TRADE SHOW *of*

Paddy-the-Next-Best-Thing

Invitations to the first night at The New Scala Theatre were sent out and, we trust, obviated the disappointment. Any Exhibitor or member of the trade wishing to see this production kindly write to

174 WARDOUR STREET, LONDON, W.,
when arrangements will be made.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone — Regent 1468 1469

6D.

MANCHESTER
2 John Dalton Street.
Telephone — Manchester Central 5987.

Telegraphic Address:— "WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ...	1/6.
1 pint tin, with screw stopper	5/3.
1 gallon tin, with screw stopper ...	34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, JANUARY 30.
Fox, Shaftesbury Pavilion, 11. Calvert's Folly.
European, Own Theatre, 11 and 2-30. The Jilt.

WEDNESDAY, JANUARY 31.
Feature, Own Theatre, 2-30. Warned Off.
European, Own Theatre, 11 and 2-30. The Jilt.
Gaumont, Shaftesbury Pavilion, 11. The Son of a Buccaneer.

THURSDAY, FEBRUARY 1.
Jury, Palace, 11. Broadway Rose.

FRIDAY, FEBRUARY 2.
Pearl, Shaftesbury Pavilion, 11. A Motion to Adjourn.
Fox, London Pavilion, 11. The Town That Forgot God.
Jury, Palace, 11. Forget-Me-Not.

MANCHESTER.

TUESDAY, JANUARY 30.
Blakeley, Gaiety, 11-15. A Royal Romance.
Napoleon, Piccadilly, 10-45. A Royal Divorce—Tishy.
Vitagraph, Futurist, 11. The Little Wild Cat—The Car and His Majesty.
Fox, Deansgate, 11. My Friend the Devil.

WEDNESDAY, JANUARY 31.
Fox, Oxford St., P.H., 11. Calvert's Folly.
Pathe, Piccadilly, 11. Love.
Vitagraph, Futurist, 11. When Danger Smiles.
Welsh-Pearson, Deansgate P.H., The Romany.
Walturdaw, Winter Gardens, 11. Your Best Friend.
W. and F., Gaiety. 11-15. Doctor's Orders.

FRIDAY, FEBRUARY 2.
Pearl, Gaiety, 11. The Splendid Lie.
Blakeley, Futurist, 11-15. Love in Exile.

LIVERPOOL.

MONDAY, JANUARY 29.
Napoleon, Futurist, 10-45. A Royal Divorce—Tishy.
Pearl, Scala, 11. The Splendid Lie.

TUESDAY, JANUARY 30.
Welsh-Pearson, Palais-de-Luxe, 11. The Romany.
Pathe, Prince of Wales, 11. Love.
W. and F., Futurist, 11-15. Doctor's Orders.
Vitagraph, Scala, 11. When Danger Smiles.

WEDNESDAY, JANUARY 31.
Wardour, Palais-de-Luxe, 11-15. The Fools of Fortune.
Blakeley, Futurist, 11-15. A Royal Romance.
Vitagraph, Scala, 11. Little Wild Cat—The Car and His Majesty.

THURSDAY, FEBRUARY 1.
Fox, Scala, 11. My Friend the Devil.
European, Palais-de-Luxe, 11. In the Days of Buffalo Bill.

BIRMINGHAM.

SUNDAY, JANUARY 28.
Butcher, New St. P.H., 7. Rogues of the Turf.
Napoleon, Scala, 7. A Royal Divorce—Tishy.

TUESDAY, JANUARY 30.
Stoll, Futurist, 11. A Race for Millions.
Wardour, Scala, 11-15. How a Man Loves.

WEDNESDAY, JANUARY 31.
W. and F., Scala, 11. The Old Oaken Bucket.
Vitagraph, Regent, 11. The Ninety and Nine.
European, Futurist, 11. The Galloping Kid.

THURSDAY, FEBRUARY 1.
Fox, Scala, 11. For Big Stakes.

SUNDAY, FEBRUARY 4.
Gaumont, Scala, 7. Love Never Dies—In the Footsteps of De Rougemont.

LEEDS.

TUESDAY, JANUARY 30.
Vitagraph, Kinema Exchange, 11-40. The Ninety and Nine.
Fox, Kinema Exchange, 2-15. A Self-Made Man.

WEDNESDAY, JANUARY 31.
European, Kinema Exchange, 11-40. Top o' the Morning
Napoleon, Scala, 10-45. A Royal Divorce—Tishy.

FRIDAY, FEBRUARY 2.
Welsh-Pearson, Majestic. The Romany.

NOTTINGHAM.

TUESDAY, JANUARY 30.
Gaumont, Scala, 11. Love Never Dies—In the Footsteps of De Rougemont.
Fox, Goldsmith St. P.H., 11. For Big Stakes.

WEDNESDAY, JANUARY 31.
Fox, Goldsmith St. P.H., 11. Self-Made Man.

THURSDAY, FEBRUARY 1.
W. and F., Elite, 11-15. The Old Oaken Bucket

BRISTOL.

SUNDAY, JANUARY 28.
Butcher, Queen's, 3-15. Rogues of the Turf.

NEWCASTLE.

TUESDAY, JANUARY 30.
Gaumont, New Pavilion, 11-15. Love Never Dies—In the Footsteps of De Rougemout.
Gaumont, Own Theatre, 2-15. Love Never Dies—In the Footsteps of De Rougemont
Fox, Empire, 11. Trooper O'Neil.
Int. Film Dis., Stoll, 11. Treasureland.

WEDNESDAY, JANUARY 31.
W. and F., Stoll, 11-15. Why Men Go Wrong.

THURSDAY, FEBRUARY 1.
Fox, Stoll, 11. Moonshine Valley.

FRIDAY, FEBRUARY 2.
Napoleon, Stoll, 10-45. A Royal Divorce—Tishy.
Vitagraph, Own Theatre, 11-15. The Ninety and Nine.

GLASGOW.

MONDAY, JANUARY 29.
Page, Cinema House, 11. The Old Oaken Bucket—Why Men Go Wrong.
Fox, Grand Central, 10-45. Trooper O'Neil.

TUESDAY, JANUARY 30.
F.B.O., New Savoy, 11. Passion.
Wardour, Own Theatre, 11 and 2-30. The Barnstormer.
Fox, Grand Central, 10-45. Moonshine Valley.
Vitagraph, Cinema House, 11. His Mysterious Mission.

WEDNESDAY, JANUARY 31.
Argosy, Cinema House, 11. Your Best Friend.
Argosy, Own Theatre, 2-30. Your Best Friend.
Butcher, Salon, 11. Rogues of the Turf.
European, Kinema Exchange, 11-40. Top o' the Morning.

THURSDAY, FEBRUARY 1.
Napoleon, Salon, 10-45. A Royal Divorce—Tishy.
Bendon, Cranston's, 11. The Challenge.

FRIDAY, FEBRUARY 2.
Int. Film Dis., New Savoy, 11. Treasureland.

SHEFFIELD.

MONDAY, JANUARY 29.
Butcher, Grand, 11. Rogues of the Turf.

WEDNESDAY, JANUARY 31.
F.B.O., Union St. P.P., 11. Passion.

CARDIFF.

TUESDAY, JANUARY 30.
Butcher, Kinema Exchange, 12-15. Rogues of the Turf.
Fox, Kinema Exchange, 11. The New Teacher.
Wardour, Kinema Exchange, 12-15. How a Man Loves.

FRIDAY, FEBRUARY 2.
W. and F., Kinema Exchange, 12-15. Doctor's Orders.
Stoll, Kinema Exchange, 3. A Race for Millions.
Pathe, Capitol, 11-30. Love.
Vitagraph, Kinema Exchange, 11. His Mysterious Mission

DUBLIN.

TUESDAY, JANUARY 30.
Ideal, Sackville, 11-30. Two Reel Dramas and Comedies.
Gaumont, Grafton, 11. Love Never Dies—In the Footsteps of De Rougemont.

FRIDAY, FEBRUARY 2.
Fox, Corinthian, 11-30. Lights of New York.

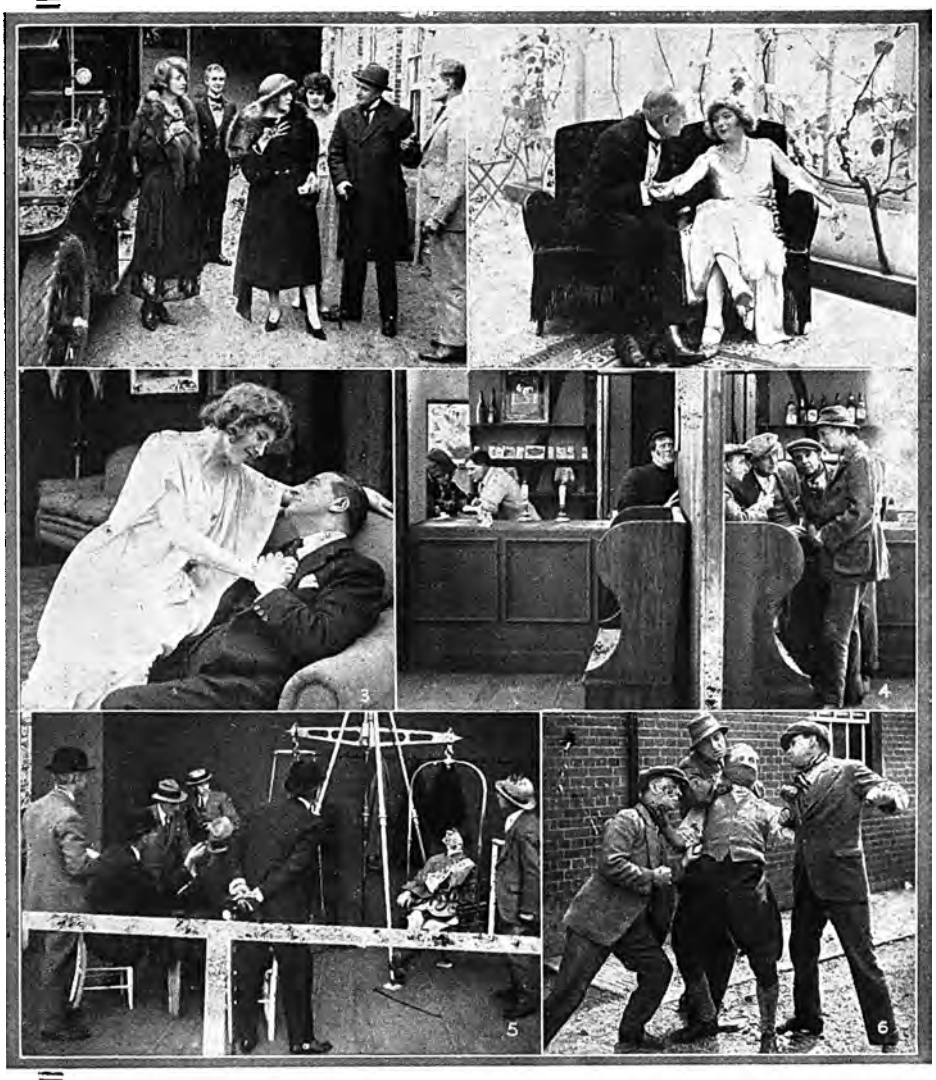
BELFAST.

TUESDAY, JANUARY 30.
Gaument, Imperial, 11. Love Never Dies—In the Footsteps of De Rougemont.

Digitized by Google

BUTCHER'S SELECTED PICTURES

RELEASED THIS YEAR ON THE BRITISH NATIONAL PROGRAMME



Scenes from our Latest Picture, "ROGUES OF THE TURF."

1.
"WHEN GREEK MEETS GREEK"
by Paul Trent (Walter West Production), featuring Violet Hopson and Stewart Rome. No. 1 on the British National Program. U. Certificate. Length, 5,500 ft.

2.
"THE LILAC SUNBONNET"
by S. R. Crockett (Progress British Photoplay), featuring Joan Morgan. No. 6 on the British National Program. U. Certificate. Length, 5,400 ft.

3.
"SON OF KISSING CUP"
by Campbell Rae Brown (Walter West Production), featuring Violet Hopson and Stewart Rome. No. 9 on the British National Program. U. Certificate. Length, 5,600 ft.

4.
"FIRES OF INNOCENCE"
By George Stevenson (Progress British Photoplay), featuring Joan Morgan. No. 11 on the British National Program. U. Certificate. Length, 5,000 ft.

5.
"THE WHITE HOPE"
by W. H. R. Trowbridge (Walter West Production), featuring Violet Hopson and Stewart Rome. No. 17 on the British National Program. U. Certificate. Length, 6,000 ft.

6.
"PAGES OF LIFE"
(Adelqui Millar Production), featuring Evelyn Brent and Luis Hidalgo. No. 19 on the British National Program. U. Certificate. Length, 5,300 ft.

7.
"WAS SHE JUSTIFIED?"
(Walter West Production), adapted from the play, "The Pruning Knife," by Maud Williamson and Andrew Soutar, featuring Florence Turner and Lewis Gilbert. No. 21 on the British National Program. U. Certificate. Length, 5,600 ft.

8.
"ROGUES OF THE TURF"
(Butcher-Carlton Production), adapted from the famous stage melodrama by J. F. Preston. Produced by Wilfred Noy. No. 25 on the British National Program. U Certificate. Length, 5,800 ft.

BUTCHER'S FILM SERVICE, LTD.

Camera House, Farringdon Avenue, LONDON, E.C. 4.

'Phone : Holborn 5995 (5 lines). Wires : "Butchilms, Fleet, London."
Cables : "Butchilms, London," A.B.C. 5th Edition.

World's Rights for the above productions exclusively owned and controlled by Butcher's Film Service, Ltd., to whom all enquiries should be addressed.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 481. SATURDAY, JANUARY 27, 1923. SIXPENCE.

Common Sense from the North

IT is ever refreshing to find that wherever the General Council of the Cinematograph Exhibitors' Association are about to commit some foolish blunder there invariably comes a strong condemnation from the north which, because of its absolute common sense, has the effect of saving the C.E.A. from appearing incredibly foolish. Time and again this has happened before, and we are not at all surprised to see that the question of sharing terms which certain members of the Council of the C.E.A. desired to make into a controversy has been effectually quashed by the common-sense opinion of exhibitors in the Lancashire and Yorkshire branches of the Association. For the past three weeks we have endeavoured to point out to exhibitors in this country that the question of sharing terms was a matter for each individual exhibitor only, and not one for the Association to meddle with. Last week, at the annual general meetings of the branches held in Leeds and Manchester, exhibitors freely expressed themselves when this matter came up for discussion, to the effect that it had nothing whatever to do with the Association and was one that they could deal with themselves in their own particular way.

Why is it that the C.E.A. are always endeavouring to interfere and make a vast amount of pother about matters which do not concern them? Surely they have seen the absurdity of this kind of business in the past. Yet it would appear that no lesson whatever has been gained from fiascos that have generally resulted heretofore as a result of their interfering in matters that have not concerned them. On the question of sharing terms it would appear that the Birmingham Branch have attempted to stampede the General Council into action, and with their usual lack of foresight, many of the members of the Council have fallen for it. Sharing terms, as we have emphatically stated in these pages, is a matter for the renter and exhibitor alone and does not concern the Association as a body at all. The north have refused to be stampeded into any stupid attempt to make an issue out of what is after all purely everyday trading. Lancashire and Yorkshire exhibitors are hard-headed men of business, and if they want to play any film on a percentage basis then they are going to do it and not be dictated to by London. It seems strange that in all this agitation on the question of sharing terms a great deal of the oratory indulged in has come from small men in the business who, owning halls with seating capacities in some cases not exceeding 300 and 400, attempt to dictate to the larger exhibitor how he shall conduct his business. Why is it that these people are tolerated and have such a great deal of attention paid them? Reading the accounts of the branch meetings where this question has been under discussion one finds that the principal opponents of sharing terms would never in the course of ten years be asked to play a film on a sharing basis at their theatre, because the renter knows that the top price he is likely to get is under a ten pound note.

These are the people who will persist in agitating for all they are worth against a system of trade that is inevitable, and is bound to come. When they come to London they enlist the sympathies of others in the General Council who love to hear themselves speak, with the result that fiery resolutions are drafted, and all the elements of a first-class controversy indulged in. What good does this do? The big exhibitor ignores it, and the renter treats it with contempt, but at the same time it undermines the *moral* of the trade. Frankly, there is a class of agitator in this business who is never content unless he is stirring up trouble, and some of them have eagerly seized upon the chance that sharing terms offers them to stir up a little more mud. It is surprising to see the C.E.A. lending themselves to such a purposeless agitation. Surely the leaders could have seen that this was a matter that had nothing to do with them as an Association, but was purely a matter for the exhibitor himself. At any rate, we are glad to see that, as usual, Lancashire and Yorkshire have come to the fore and said in unmistakable language that they are not going to have interference on this matter, and that they will conduct their business in their own way. If only other branches of the Association would think before they drafted militant resolutions, there would be a great deal more harmony existing in the trade than there is to-day. The percentage basis is bound to come. It is up to each individual exhibitor to see that the film that he plays on sharing terms is on a basis that is just and equitable, and that, if he is receiving a fair share for himself, then he has nothing to grumble at. Every renter knows that a satisfied customer is best for him if he is to continue in business, and he can be relied upon to act fairly to the exhibitor. After all, there is so much good stuff on the market that the exhibitor is safeguarded, for if he is harshly treated once he can always go elsewhere. Let the Association mind their own business and not interfere into matters that do not concern them.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

Big Week for Trade Shows.

THE week commencing February 4 looks like being a strenuous one for exhibitors and the trade Press, judging by the advance news I have received of events that will take place during that particular week. To chronicle them in their order, on February 4 Stoll's are showing "The Prodigal Son" in its total length of 17,000 feet at the Royal Opera House, Covent Garden. This will be issued almost immediately to exhibitors in two parts under the title of "The Prodigal Son" and "The Prodigal Son—The Return of the Prodigal." Stoll's are following the private screening on Sunday night by a big dinner at the Trocadero on February 5, at which many notable people will be present.

The Ideal as Entertainer.

ON the same night is the Kinema Carnival, which will doubtless attract a large number of the trade, and which promises to be a very successful function. On February 6 and 7 Ideal are bringing exhibitors to town from all parts of the country to see their three latest pictures, "Through Fire and Water," "The Grass Orphan," and "Harbour Lights." There will be in connection with this great demonstration dinners on both evenings, and, judging by the number of exhibitors who have accepted Ideal's invitation, they will probably be not only the largest banquets held in the history of the trade from point of numbers, but easily the most representative.

First National's Anniversary.

DURING the week I have mentioned, Associated First National Pictures will be holding their convention and celebration of their first anniversary, and on the Monday evening will be screening at the Empire the big Norma Talmadge production, "The Eternal Flame." There is, I understand, to be a big social function on the 8th and 9th, so that there will be plenty to occupy exhibitors early in February. When it is remembered that the Kinema Carnival of Leeds, and a similar affair at Cardiff, is arranged for February 9, it certainly will appear that the trade Press will be working overtime. Still, all the same, it is good to see these activities, as it shows the trade that things are by no means dead, but that there are plenty of big films coming.

A Communication from F. E. Adams.

I HAVE received the following letter from Mr. F. E. Adams concerning the article on the C.E.A. presidency, which appeared in last week's issue. Mr. Adams says:

> Your article in last week's FILM RENTER *re* C.E.A. presidency caused me, as one of the rank and file, to again carefully read the rules which govern the actions and activities of that Association.
>
> I fail to find any rule that compels me to accept blindly a man as president simply because he has occupied the position of vice-president. In fact, I do not think I could be a member of a Trade Union with such an absurd rule, for it is quite possible that a good vice-president may make an equally bad president, or it may so happen that a vice-president during his year of office proves himself unworthy to occupy the still more important position of president.
>
> These remarks are not intended to apply personally to any individual, particularly the present president and vice-president, each in turn having had my full support for the position they now occupy, and both would secure similar support were they putting up again for either the presidency or vice-presidency.

I frankly admit writing under a misapprehension on this matter, as I quite understood that there was a regulation of the C.E.A. to this effect, but it would appear that whilst there is no actual rule or regulation, there was an agreement arrived at by the whole of the delegates that the vice-president in one year of office should automatically become the president the following year. I should have thought this would have been equally well known to Mr. Adams, who must have been a consenting party when the agreement was arrived at.

Exhibitors' Enterprise.

THERE have been quite a number of well-known Provincial showmen in town this week attracted by the presentation of "The Virgin Queen" at the Empire and "Paddy-the-next-best-thing" at the New Scala. It is remarkable to see the increasing number of exhibitors who now come down from the Provinces directly a big film is shown, and it speaks well for their business acumen in endeavouring to see the film immediately and not waiting for the trade show which may take some weeks before it reaches them.

New Century Pictures Profit.

I SEE that in the course of his speech at the annual meeting of New Century Pictures, Ltd., Mr. Sydney Carter took occasion to make a few caustic remarks about the cost of film to the exhibitor. Judging from his attitude one would suppose that the poor exhibitor was rapidly declining into a condition of a squeezed orange, as a result of the avaricious demands of the renter. Yet almost in the same breath in which Mr. Carter was protesting against the price of films he was congratulating his shareholders on the successful year's working of the company. And, certainly, the New Century, with it twelve months' profit of £15,197 (and 10 per cent. dividend) cannot be said to have done badly.

The "Hush-Hush" Men.

WE are amazed that the Manchester C.P.M.A. has begun to adopt the discredited method of excluding the trade Press from its deliberations. We are unable to give our readers the benefit of this Association's discussions at their meeting last week owing to the new policy of keeping out all Press representatives. It is a mistaken policy, as we have more than once pointed out in regard to other trade bodies who have pursued a similar course. The methods of the "Hush-Hush" men nearly always recoil on themselves, and we have no doubt that before long the C.P.M.A. will be sending out post haste invitations to the Press, in order to be able to scotch the rumours contained in "unofficial reports."

Digitized by Google

Fox's Ambitious Plans.

MR. LOUIS LEVINE, the managing director of the Fox Film Co., has just returned from Paris on Monday last when I looked in to see him. Mr. Levine, who, it will be remembered, arrived back from America on January 15, expressed himself as very agreeably surprised with the condition of the motion-picture industry in the United States. In particular, he informed me that Fox Film Company had the most ambitious plans for production, which will undoubtedly interest exhibitors on this side. The much-talked-of film, "If Winter Comes—," has now been completed, and is, Mr. Levine tells me, a great picture. It is, I understand, absolutely faithful to the book, and as this novel had an enormous sale there is certain to be a big market for it in this country. Another big production that Fox will be trade showing in the near future is "The Town that Forgot God," a photoplay that has gone over tremendously in the United States, whilst seven super specials will be announced in these pages during the next few days. I was particularly glad to hear that Mr. William Fox is keenly looking forward to a return visit to this country, and Mr. Levine anticipates making a very important announcement during the next few weeks. Winfield Sheehan, the general manager of Fox Film Co., will be making his annual trip during the latter part of February, and is expected over here early in March.

The Postponement of "Paddy."

MR. HERBERT WILCOX desires me to express his regrets to those exhibitors who did not receive their notification in time, that the trade show of "Paddy-the-next-best-thing" had been cancelled on Tuesday. Immediately the arrangements were made for this picture to be shown at the New Scala Theatre, letters were sent out to everyone who had been invited, but it would appear that some of the notifications did not arrive in time. Tickets for the *première* performance at the Scala Theatre on Friday night were, I understand from Mr. Wilcox, sent to all exhibitors and the trade, so that before these lines are in print "Paddy-the-next-best-thing" will have been viewed. Mr. Wilcox would like to point out to exhibitors that his reasons for showing this production at a West End theatre are solely for the benefit of exhibitors, who will, undoubtedly, derive considerable monetary advantage from the publicity that is certain to be given to the screening of this picture.

Funny Without Being Pathetic.

I CANNOT congratulate W. and F. on the publicity matter included in the synopsis of the Harold Lloyd comedy, "Doctor's Orders." This is, beyond all question, one of the most mirth-provoking productions that have appeared for months—a good hour of good laughs. And yet with such humorous material before it the company has thought fit to insist on the *pathetic* qualities of the picture—why, I have no idea. I saw nothing that remotely resembled a pathetic scene. It was a splendid bit of drollery from beginning to end—even the love making was comic. Why, therefore, it should be described as sounding "the depths of the human soul in the intensity of its pathos" is a thing which "no fellah can understand." That sentence must either have strayed out of some fulsome puff accorded to a "human heart" drama, or (as our reviewer suggests this week) it represents the publicity writer's desire to be funny on his own account.

A Benedict's Appreciation.

MR. MAURICE ELVEY writes: "I shall esteem it a personal favour if you will kindly make known to the trade that Miss Elsom and myself wish to thank the many exhibitors, fellow artistes, colleagues, and friends in the business for the hundreds of messages of good wishes and congratulation we have received. It it absolutely impossible to reply to the number of people who have taken so friendly an interest. We, therefore, desire to say, through the medium of your journal, that we return our thanks most heartily; and sincerely hope this coming year, and all years, will be happy and prosperous for them. If kind thoughts and good wishes can ensure a happy marriage, then there can be no doubt that ours stands an extraordinarily good chance."

Titles.

"ON a motion to adjourn, Broadway Rose, the jilt, warned off Forget-me-not, son of a buccaneer, at Calvert's Folly, the town that forgot God." Thus might a trifler string together next week's London trade show list, using, it will be observed, no words beyond the titles, except "on" and "at." It is not often that such a list of titles lend themselves to such treatment.

Misleading the Public.

I MUST confess that the advertisement of the Gaiety Picture House, Manchester, in a local paper this week is certainly somewhat misleading to the public. I append the exact announcement herewith:

GAIETY
GAIETY
GAIETY
GAIETY
GAIETY
GAIETY

DOMINATES THE FIELD.

Managing Director ..... J. LEVER.
Director of Entertainments and General Manager, L. BLATTNER.

ALL WEEK:
TWENTY YEARS AFTER
MADAME DU BARRY.
FOR THE FIRST TIME IN THE PROVINCES.
DAILY, at 1, 3, 6-30, and 8-30 p.m.
SIR OSWALD STOLL
PRESENTS
"THE GREAT BETRAYAL,
"THE GREAT BETRAYAL,
"THE GREAT BETRAYAL,
OR
THE AGONY OF THE EAGLES."
THE AGONY OF THE EAGLES."
THE AGONY OF THE EAGLES."
A DRAMA IN TEN PARTS,
OF THE
TREACHERY
OF
LISE CHARMOY,
LISE CHARMOY,
LISE CHARMOY,
THE FRENCH DANCING GIRL,
SET AMIDST THE TOPPLING
OF A GREAT EMPIRE.
THE GIGANTIC CAST
INCLUDES
2,000 PLAYERS.

It is a curious kind of advertisement, and would either give one the impression that they were showing three films, viz., "Twenty Years After," "Madame du Barry," and "The Agony of the Eagles," or would cause one to think that "Twenty Years After Madame Du Barry" was produced comes another big picture. Exhibitors should endeavour to be more careful in their announcements and give the public a clear idea of what they are showing.

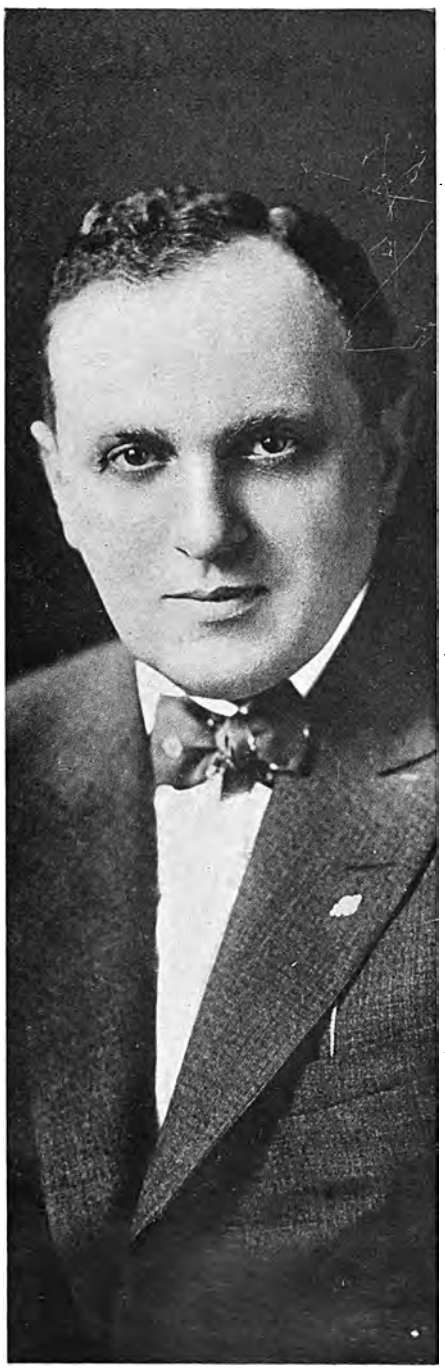
Tatler.

Digitized by Google

AMERICA'S GREATEST SHOWMAN.

Samuel L. Rothapfel Coming to London on February 5.

BRITISH EXHIBITORS PROPOSAL TO ENTERTAIN HIM.



Mr. Samuel L. Rothapfel.

MR. SAMUEL L. ROTHAPFEL, acknowledged to be America's greatest showman, is paying a brief visit to this country, and is due to arrive in London on February 5.

Undoubtedly the greatest personality in the exhibiting side of the American film industry, Rothapfel is the man who has opened three of the largest picture houses in the States and made them a huge financial success, and to-day he is established in charge of the Capitol Theatre, the largest and most beautiful theatre in the world. Under his expert management the Strand, Rivoli, and Rialto Theatres in New York each became a colossal success. In June, 1920, he was called in to take charge of the Capitol Theatre, which, up to that time, it was an open secret, had been something of a white elephant. To-day the Capitol, under his management, is an extraordinary success. Mr. Rothapfel has his own peculiar ideas of the type of program that should be presented, and its adoption has brought him almost world-wide fame.

The Capitol was first opened in October, 1919, with a policy of running a revue and a feature picture. This policy underwent a change in February of last year, when a program of legends, vaudeville, and opera was instituted. When Mr. Rothapfel took over the management in June of 1920 he instituted his own policy of musical novelties and motion pictures which he started with such success at the Strand Theatre seven years ago. The Rothapfel entertainment immediately caught on, and to-day the Capitol Theatre, with its huge seating capacity, is crowded to the doors.

His Daily Program.

To give a slight idea of the work Mr. Rothapfel puts into the management of his theatre, I would like to record the procedure upon which he works. Every Saturday night, after the closing of the entertainment, he proceeds to project the program for the following day. Starting at 11 o'clock he gives his own ideas to the lighting expert, arranges the cues for the music, and goes through the entire entertainment, finishing about 5 o'clock in the morning. On Sunday morning, at 10 o'clock, there is a grand rehearsal, and everybody connected with the show is assembled. Actors, musicians, and everybody who has anything to do with the Capitol Theatre has to be there on time. Mr. Rothapfel does not quit the theatre until each and every part of the entertainment has been carefully gone over, and at 2 o'clock, when the doors are open to the public, the program has been so thoroughly studied, the music selected with the greatest care, the lighting effects fitting in with the pictures with such extraordinary precision, that the whole entertainment runs without a hitch.

Kinema-goers' Mecca.

It is by these means that Samuel L. Rothapfel has attained the name of being the greatest showman in America. He studies the public to an extraordinary degree. He does not believe, because he is playing to capacity business, in continually giving the same style of program, but is always on the alert for something fresh to please the public's appetite. He has succeeded to such an extent that to-day the Capitol Theatre is the Mecca for all kinema-goers. In reality it is a monument to the genius of Rothapfel.

We understand there is a movement on foot among prominent exhibitors to entertain Mr. Rothapfel during his stay in this country, and such a proposal should have the support of every member of this industry. We would suggest that the Cinematograph Exhibitors' Association took this matter up without any delay, as British exhibitors would, undoubtedly, welcome the opportunity of meeting a man who has made the art of showing pictures such a pronounced success.

Digitized by Google

Choose the Best Man.

ONE of the most important matters looming large in the Exhibitors' Association circles at the moment is the question of the Presidency and Vice-Presidency for the ensuing year. With regard to the Presidency there is, indeed, little to be said, as Alderman Trounson, having very rightly declined to be nominated for a further term of office, the incoming President will automatically be Mr. A. J. Gale, who will make a very worthy head of the Association. Mr. Gale has the peculiar advantage of being an excellent business man, and can be relied upon to state the case for the Association with a clarity of viewpoint which is admirable. He is likely to make a very sound President, and the members of the C.E.A. are to be congratulated upon their selection. Bearing in mind the arrangement arrived at a year ago that the Vice-President automatically becomes President for the following year, the contest for this position is of great importance to exhibitors to-day. So far as can be ascertained there are five nominations. They are Mr. J. H. Dovenor, Mr. T. Herbert Kaye, Mr. F. E. Adams, Mr. H. V. Davis, and Mr. T. Ormiston. With five such well-known personalities to choose from members of the C.E.A. have no mean task before them. The contest will, I imagine, narrow itself down to three of the above-named gentlemen, as Mr. Ormiston, who is nominated by the Scottish branch, will inevitably lose a certain amount of support owing to his having renting interests. Mr. Ormiston is a very capable man, and has very sound opinions, which are listened to in the General Council with great respect, but it is idle to deny the fact that exhibitors to-day would prefer their Vice-President to be a man who has no direct interest in any renting concern. Mr. F. E. Adams may not be prepared to stand, even if he is nominated, but in any case it is doubtful if he would be supported to any appreciable extent, as his impulsive nature hardly befits him for the dignified position of eventual President of the Association.

The contest will, therefore, I imagine, narrow down to either one of the three following gentlemen, viz., Mr. Dovenor, Mr. Kaye, or Mr. H. V. Davis being elected, and, after very careful consideration, I cannot imagine any better choice than Mr. Dovenor, the chairman of the Liverpool branch. Mr. J. H. Dovenor is a Lancashire man who has a sound and very substantial stake in the business. He has been chairman and delegate of his branch for many years, and has never missed a meeting. He is a man who never seeks the limelight, but who is passionately wrapped up in the welfare of the kinematograph industry, and never loses an opportunity of putting every effort forward in its defence. The Liverpool branch under his chairmanship have accomplished wonderful work. They have no meddling interference from municipal authorities, but if there is any encroachment upon their licences Mr. Dovenor and his colleagues are now in a position whereby they meet the local Watch Committee and police, and thrash the matter out before it ever gets into public. Mr. J. H. Dovenor has a very big stake in this business. He is a director of no fewer than ten picture houses, and has no interest in any shape or form in any renting concern. His work on behalf of the abolition of the tax has been excellent, because it has been admirably restrained, and members of Parliament with whom he has come in touch have recognised the soundness of his arguments, and also that he is a business man who does not exaggerate. He states plain facts, and is prepared to substantiate everything he says. It would be difficult to find a better man for the vice-presidency than Mr. J. H. Dovenor, and exhibitors can with confidence vote for his election, knowing full well that in placing him in such an onerous position they are putting in a man who can command the respect of every governing authority with whom he is brought into touch. A great deal of the work of the C.E.A. during the next year will involve conferences with men in high positions in Government circles, and for that purpose it is far better to be represented by a man who, whilst not attempting to shine as an orator, can convince the powers-that-be with plain business facts that are unassailable.

Mr. T. Herbert Kaye and Mr. H. V. Davis are both worthy of the consideration of exhibitors in this country, but it is not belittling either of these gentlemen to say that neither has the same personal stake in the business as Mr. Dovenor, nor is either likely to make as good a president as would the Liverpool representative. Mr. H. V. Davis is an excellent orator, and in that respect he soars far and away above any other delegate to the C.E.A., but, after all, do we need wonderful oratory? I have listened on many occasions to the silver-toned orator from South Wales, but I am still convinced that when it comes down to a real conference where plain and straightforward business only is to be discussed, then a solid man of Mr. Dovenor's standing would achieve a great deal more and win far bigger victories for this trade than would the elect of South Wales. Mr. Kaye is somewhat akin to Mr. Dovenor, inasmuch as he has a big interest in the exhibiting side of this industry, and his ability on the General Council is well known. The task of selection is not an easy one, and exhibitors should ponder well before they finally come to a decision. It is to be hoped that each of the candidates for election will lose no opportunity in putting forward their program, and showing what they are prepared to do in the ensuing year. There are many grave and vital issues to be tackled. At the present moment the one great question is the removal of the tax, but that is likely to be settled one way or the other within a month or two at most. There are other equally important matters, such as the adoption of a real business contract which will remove a great deal of bad feeling now existing towards renters. The new vice-president can be a tower of strength if he so proposes, and it would help exhibitors greatly if each of the nominated candidates were to issue a kind of election address, putting forward in business terms exactly what they consider should be done if they were ultimately elected.

Bruce W. Redman.

Digitized by Google

A WASH OUT.

Cinema Trade Exhibition Abandoned Owing to Lack of Support.

THE proposed International Cinema Trades Exhibition, which was to be held at Olympia in July of this year, has had to be abandoned for the present. We have received the following letter from the chairman of Cinema Exhibitions, in which they announce their intention of postponing this function, which, as our readers know, was proposed to take place in the middle of July.

"May we inform the trade, through the columns of your valuable journal, that the directors of Cinema Exhibitions, Ltd., have decided to postpone the holding of the exhibition which was fixed for July next at Olympia.

"Although the response has been, on the whole, satisfactory, the directors feel that the present condition of the kinema trade scarcely justifies the holding of this exhibition during the present year. They wish to thank those who have so generously offered their support, and trust that in the near future the circumstances will be such as to enable the company to carry out their original intention of promoting an exhibition which shall not only be of a representative character, but a credit both to the trade and to the promoters."

It has been within the knowledge of the trade Press for the last few weeks that there was a danger of the exhibition being abandoned, mainly through the lack of support from the trade itself. It would appear that the proposal to hold an exhibition had received the support of the Cinematograph Exhibitors' Association, and the passive support of the K.R.S., who intimated that they held an open mind on the subject, but were not antagonistic to an exhibition being held. The K.M.A., however, appear to have decided not to support the exhibition, and in view of the lack of official recognition being given by the manufacturers to the exhibition, a great many firms in the trade have held aloof. We understand that a considerable amount of space had been applied for from German and French firms, and that many outside advertising and sweet-making firms had applied for space, but practically none of the leading members of the industry had interested themselves sufficiently to book space in the exhibition. For this it would appear no one is to blame other than the promoters themselves. Since October last, when the proposal to run an exhibition was decided, there has not been the faintest attempt to place the whole proposal before the trade in a concrete form. Prominent members of the industry were not asked to form an advisory committee, neither were the services of the well-known publicists in the trade invited to make the affair the success that it should have been. We disagree entirely with the statement of the chairman when he says that the condition of the kinema trade scarcely justifies the holding of an exhibition during the present year. The time was never more ripe than the present, but, as we have always maintained, any exhibition that is to be held should be held under the auspices of the trade itself, even if an outside firm has to be brought in to help and guide them in the matter of organisation.

The promoters of the Cinematograph Exhibition have not understood the peculiarities of this trade, and have not gone to the trouble of getting the leaders with them in their venture, and, as a consequence, the venture has failed. Every succeeding attempt will meet a like fate unless the trade are taken into the confidence of the promoters and have a direct interest in its promotion.

LEEDS AND "SHARING TERMS."

Not a Question on which C.E.A. can Usefully Interfere.

(*From our Leeds Correspondent.*)

THE Leeds branch of the C.E.A. at its annual meeting last Thursday considered a letter from the Birmingham branch enclosing a resolution passed there pledging their members to refuse to book any films on sharing terms, and asking for the support of the Leeds branch.

The Chairman said he did not think the time was opportune to go fully into the matter, although personally he had no doubt a great deal more business would be done on sharing terms in the future than had been done in the past.

An Affair for the Individual.

Mr. John Briggs said that while he believed that in the C.E.A. exhibitors would find their best safeguard against the bad effect of the rapidly changing conditions of the trade, he could not support any resolution from any branch which took it for granted that the Association had a right to deal with purely domestic matters as between exhibitors and renters.

The Chairman expressed agreement with these remarks, and said that a committee of the General Council was formed to consider the point. He suggested that the matter should be left over until that committee had reported.

Mr. Arthur Cunningham also expressed agreement with Mr. Briggs, remarking that if an exhibitor made a loss he didn't expect the C.E.A. to pay it, and he didn't think it was a matter about which the Association could properly legislate.

Mr. John Briggs moved a resolution:

"That the Leeds branch, whilst recommending members that films cannot be booked on sharing terms without grave danger to exhibitors, is convinced that this is a matter on which the Association cannot usefully interfere, it being a matter of bargaining between exhibitor and renter."

Mr. Arthur Cunningham seconded, and the resolution was carried.

Digitized by Google

Expenses of C.E.A. Delegates.

Financial Discussions at Newcastle—Cost of Tax Campaign.

From our Own Correspondent.

FIFTY-ONE members, representing 88 halls, attended the annual meeting of the Northern branch of the C.E.A. which was held at the County Hotel, Newcastle, on Tuesday, January 16, and was preceded by a luncheon, at which only the loyal toast was submitted. Mr. J. S. Snell occupied the chair at the luncheon and meeting.

The annual financial statement showed that the branch commenced its year with a balance in hand of £92 3s. 6d., and £526 11s. 6d., being 50 per cent. of the members' subscriptions, had been remitted from the Head Office, making the total income £618 15s. 9d. The total expenditure amounted to £499 12s. 5d., leaving a credit balance of £119 2s. 7d. The following items made up the expenditure: Salaries, £200; rents, £50; stationery and printing, £22 14s. 4½d.; postages and telegrams, £55 11s. 1½d.; expenses of delegates and deputations, £140 14s. 2d.; general expenses, sundries, £1 16s. 11d.; Conciliation Board expenses, £4 8s. 6d.; Chamber of Commerce subscription, £2 2s.; and Tax Abolition expenses, £12 5s. 4d.

Income and Expenditure.

Mr. Alfred Smith remarked that the balance sheet was all the more satisfactory when it was borne in mind that the subscriptions coming to the branch were about £46 less than in the previous year. The decrease in that item was accounted for by the fact that kinemas had been passing through a very bad time, on account of the depression in trade generally. Some members had had to shut up their places of entertainment, and others had had their subscriptions suspended.

Mr. James MacHarg was of the opinion that the balance sheet showed that a lot of money went to headquarters. If all the branches sent as much money as the Northern branch, London must be spending a lot of money.

Mr. F. W. Morrison explained that the annual income from subscriptions to the Association amounted to only £11,000, of that amount 50 per cent. was remitted to the branches. He did not think that any other organisation was run on such economical lines as the C.E.A. The premises at present occupied by the London office were too small for the increasing work of the Association. The present income of the Association was almost insufficient to meet its expenses. He was of opinion, having regard to the work to be done, that the Central Office was already understaffed. Whilst half of the total subscriptions were remitted to the branches, some could not meet their expenses on that proportion and the General Council made up any deficit, so that the branches might be able to meet their obligations.

Delegates and Their Expenses.

W. S. Shepherd, an auditor, moved the adoption of the accounts. He congratulated the branch upon having had a very successful year, but thought that delegates' expenses could be very considerably reduced. The branch had already in London two members who sat on the General Council, and their railway and hotel expenses had not to be met by the branch. The branch sent two other members from Newcastle to the Council meetings. He thought one member travelling from Newcastle would be sufficient, and that one member would do the business as efficiently as two, since he was there to record the vote of the branch. He suggested that the number of delegates sent by all the branches to the General Council should be reduced so as to bring about a reduction in expenses all round.

Four Still to be Sent.

Mr. F. W. Morrison assured them that the £1 a day allowed to delegates did not meet his expenses, even though he went in the night train and returned on the following night. He agreed with Mr. Shepherd that everything possible should be done to cut down the expenses of the General Council, but if they were going to lessen the number of provincial members in attendance at the General Council meetings, those near to headquarters could easily swamp any motion if they desired to do so. Previously, in their reviews of this question the Northern branch had always come to the conclusion that it would be unwise to appoint less than four delegates. If the branch thought there were too many Mr. Womphrey and himself were quite willing to put themselves in the melting pot because the members had the right to elect whom they thought fit.

In the course of further discussion, it was indicated that the members desired to continue to send two delegates to London, in addition to Mr. Bacon and Mr. Thompson, who were already in the Metropolis.

Tax Items.

Mr. Alfred Smith, the secretary, drew the attention of the members to the fact that he had received an account from the general secretary for £25 relating to the Tax Abolition films, ordered for the branch at the time of the General Election. He understood that the delay had been unavoidable, and, as the account was lying against the branch, he suggested that it should be paid out of the balance in hand for the year, and if that was done the balance would be reduced to £94.

Mr. F. W. Morrison mentioned that the Northern branch was the only one that had not paid for the films ordered. The delay in the delivery until a few days before the election was due to there not being a negative in London, and a positive had to be made first. The films were not lost to the members of the branch, because they were to be re-edited and brought into use again. The Secretary stated that he had had a communication from the General Secretary intimating that if the account was paid the films would become the property of the branch, and the alterations done at the committee's expense.

Mr. W. S. Shepherd asked why the expense of acquiring the films should not be borne by the committee appointed to run the Tax Abolition campaign. Some time ago the sum of £10,000 was provided and spent. If the new committee had any funds it should bear the cost of those films.

Mr. Morrison, in answer, explained that the original committee was representative of three sections of the trade, and the exhibitors only provided £1,800. The committee had been dissolved, and an individual had to provide 6s. 8d. to enable the old committee to meet its obligations. Now the Tax Committee was wholly responsible to the Association. The work had borne good fruit, and, so far, the money expended had come out of the Parliamentary Fund of the Association, but that fund was now exhausted in consequence of the election expenses of two members who had put up for Parliament. There would be a Bill for the members of the Association and everybody else connected with the trade. They could not expect the men who

(*Continued on next page.*)

Digitized by Google

Manchester C.E.A. Annual Meeting

From our Own Representative.

THE fact that the Manchester and District Branch of the C.E.A. is in a very strong position despite the "break-away" in the early part of 1922, was confirmed at the Annual General Meeting held at the Victoria Hotel, Manchester, on Friday week, when the bank balance was stated to be £250 4s. 9d., and membership 120. These figures are their own testimony to the excellent work put in by those responsible for the reorganisation of the branch, and the Chairman, Mr. W. Stephenson, who presided over the meeting, said that much credit was due to the organising secretary, F. Carlton. The meeting attracted a fair attendance, and in his opening remarks the Chairman extended a welcome to those representatives of the trade Press who were present.

Film Clearing Houses.

The proceedings commenced with the reading of the minutes of the previous general meeting which took place during July, last year, and of committee meetings, which were duly passed. Correspondence was then dealt with, and the first letter had reference to the Film Clearing Houses Scheme. This, it was pointed out, had been discussed in committee, and it was felt that it was a duty to support it. The members were recommended to do so if the opportunity came along. After discussion it was decided to lend every help possible to the establishment of such clearing houses.

British Film Week.

There was quite a lot said on the subject of the British Film Week, regarding which there was a communication, but it was eventually agreed to approve of it subject to all further details being satisfactory, and in the meantime the secretary was instructed to get into touch with the members with a view to asking them to keep dates open. The Chairman remarked they would play their part if the renters would play their part and give them the right stuff to show. The question of prices for films to be shown during the week was raised, and Mr. Stansfield opined that in this matter there should be reciprocity. He thought, however, that every encouragement should be given to the British producer.

Electricity Charges.

Mr. Carlton next read a letter from the Manchester Corporation Electricity Department which was a reply to a letter from the branch complaining that the charges for electricity were too high. The writer dissented from this, but said that some reduction was to take place after the present quarter. Mr. Stephenson, commenting on this subject, said there was no question that prices had been too high and ought to have come down long ago. He pointed out that coal had dropped in price and wages had been reduced and they had not been getting the benefit. It was mentioned that in Salford, Manchester's neighbour, electricity charges had been twice reduced.

Contracts.

Mr. A. Hibbert Diggle next addressed the meeting. Along with Mr. Stansfield he was present to bring before the notice of the meeting the subject of an exhibitor's contract approved of by the C.P.M.A., and in his remarks he dealt with the need for unity amongst exhibitors from the general aspect. He said there were issues on which they must all be agreed, such as the Tax, the Contract, and Iniquitous Censorship, and asked them to agree to the calling of a general meeting of exhibitors.

Mr. Stansfield next spoke, and on the question of contracts remarked that if something was not done the position would become chaotic. He suggested that the renters were having matters in their own favour and that if the exhibitors wanted anything on their side the only way to get it was to draft their own model contract and take it to the K.R.S. to get it put on a proper basis.

Mr. Stephenson agreed with the speakers that the contract at the present time was manifestly unfair from the exhibitor's point of view, and that being so they should get busy to form an equitable contract, but no real good would be achieved by any action that was not unanimous. They couldn't set up a special contract for Manchester for many reasons. It would have to be a national affair. To his mind it was possible to frame a contract to satisfy all parties in a very few lines, relying on the ruling of the common law. He expressed the view that the time would come when there would have to be simultaneous signing of contracts.

Mr. Stansfield rose to propose that they should appoint a sub-committee from that branch meeting to meet the C.P.M.A. to confer on this contract matter with a view to its adoption, and the question then arose how far the branch was entitled to act in the matter. The Chairman mentioned that whilst they had certain powers as a branch he would much rather prefer that the Council be written to on this matter. They didn't want to cross issues. They had seen the results in connection with the early Tax Campaign efforts. Later, he remarked that the Council might have a scheme of their own in development and the best thing was to see how far they had gone in the matter. It was ultimately decided to write to the General Council on the subject.

Sharing Terms.

A query from the Birmingham Branch regarding the local attitude to the sharing basis was then mentioned, and Mr. Stephenson stated that after consideration it had been resolved to reply that whilst not agreeing with the principle the branch felt it could not interfere with the individual business of members.

Election of Officers.

The election of officers concluded the meeting, all the following officials and retiring committeemen being re-elected: W. Stephenson (Chairman), E. Mitchell (Vice-chairman), A. Farman (Treasurer), F. Carlton (Organising Secretary).

The last-named was also appointed a delegate to Grand Council to attend when the chairman was unable to do so. Messrs. Ellsmore, Longford and Stansfield were added to the committee.

As the names of candidates for the Vice-Presidency were not known no decision was made as to who should be supported. This will be dealt with later.

A printed pamphlet is being issued in due course to all members giving details of the work of the branch during the past session, with resumés of meetings.

(*Continued from previous page.*)

were carrying on the work of the Tax Committee to pay the expenses out of their own pockets. The reason the levy had not been suggested was on account of the committee's regard for the present state of the industry financially. The Northern branch did not meet its obligations in regard to the last levy in comparison to other branches.

After some further discussion it was decided that the account should be paid and included in the accounts for the year 1921, and the accounts as thus amended were passed.

At the above meeting Mr. William Carr, Seaton Delaval, was declared duly elected as chairman of the branch for the coming year in place of Mr. J. C. Snell, who has held the chairmanship for two years.

Digitized by Google

EXPLAINING MR. BAUGHAN.

Some Further Comments on the State of Film-Criticism in the Lay Press.

(By G. A. ATKINSON, Kinema Correspondent, "Daily Express" and "Sunday Express")

"It is because the trade is so largely hemmed in by financial conditions that the lay film critic must be staunch in his duty to his reader and to his own ideals. . . . The critic can help, not by crying up bad films as good and writing about that unknown quantity, 'entertainment value,' but by criticising every film exhibited for his judgment by a high artistic standard. I would rather the lay critics were 'bored and cynical' than that they should be the slaves of facile enthusiasm."—*Mr. E. A. Baughan in the "Daily News."*

* * *

WHEN David saw Goliath advancing upon him, and popped a stone into his little sling, I doubt not that he experienced some of the sensations which are mine as I take aim at the weak spot in the pontifical front presented in the above reply to my recent FILM RENTER article on the "state of film criticism in the lay Press."

I am comforted, however, by the reflection that it was not David who came second out of that argument. Baughan's Friday morning roar frequently has a note of excommunication in it. I watch with a kind of fateful fascination his steady encroachment upon another and more exclusive Papal privilege.

He announced a few weeks ago that film producers had practically nothing more to learn about their technique. This fiat came at a time when some of us were discussing whether film technique, properly so called, was even in existence

* * *

So Bracing!

We all know that Baughan is a sound judge of artistic standards. One might go further and say that he is the best judge of artistic standards we possess. He probably knows more about the theatre than any one man ought to be permitted to know. The photoplay, unfortunately, is not only an art in itself, but a potential blend of nearly all the other arts.

When Baughan suggests that every photoplay should be judged by a high artistic standard, it seems to me that the average producer will have to tow a pantechnicon to carry all the superfluous ideals that Baughan would impose on him.

The average photoplay, to me, is rather like journalism—literature in the rough. It is necessarily produced under much the same strenuous conditions as journalism. Should journalism be judged by the highest artistic standard in literature? Will studio costs wait while the niceties of artistic perfection are reached?

Few of us are so thoroughly inoculated as Baughan with the monkey-gland of high artistic perception. When he plunges hardily into the freezing Serpentine of higher thought, there are some who still stand shivering on the brink and ask: "Do we really need exercise quite so bracing?"

* * *

A Friend in Need.

I should explain that I am one of Baughan's constant readers, and confidently claim to understand him. Because he is also my friend—though I have not seen him of late—there is obviously a positive guarantee that I will let him down lightly.

Where we agree to differ is in the narrow interpretation which he places on the word "critic." Baughan regards a critic as an expert in artistic values, but there is no manner of doubt that the public regards a critic as a professional fault-finder. This, strange to say, coincides with a dictionary definition of the word.

One dictionary in my possession defines a critic as "one who is prone to judge severely the productions of others." (Perhaps the compiler was an unsuccessful dramatist.)

It is due to Baughan as much as anyone else that these latter definitions of the word critic are so thoroughly rooted in the public mind in relation to the stage, with the result that dramatic criticism has become the esoteric cult of a clique instead of the entertainment guide of the many.

"Critic," like "Censor," is a dangerous word. The first duty of a critic is to criticise, *i.e.*, to find fault, and the first duty of a censor is to censure, *i.e.*, to delete. They are both contact mines which have strewn many beaches with wreckage.

Criticism, as understood by the general public, has little or no relation to entertainment standards. Critics have been unpopular since the first cave-artist struggled with the difficulties of perspective, and asked the first cantankerous Iberian who passed that way what he thought of the result.

* * *

Quest of the Golden Mean.

To criticise, in this sense, a film like "Robin Hood" (over which the row started), is like striking a match to examine the quality of sunshine. Criticism based solely on the highest artistic standards is only read, so far as I know, by incipient Ruskins and Paters, and those technically concerned.

I call myself a "kinema correspondent" because I am afraid of this word "critic," and I pursue as my main object the interest of the general reader, especially the man who is not necessarily interested in films.

This, it will intrigue several dramatic critics to learn, simply means that I have enlarged the theory of criticism to include the words "entertainment value," which Baughan describes as an "unknown quantity."

I prefer to concentrate on this alleged unknown quantity rather than on artistic values. The two are distinct but not necessarily different, and by dealing with both, but always putting entertainment first, we may help them to coincide.

I do this in the interest of the general newspaper reader, who, when he approaches a film-review, does not say: "What artistic message does this film convey to me?" or "What is the relation of this film to the general level of artistic progress?" but "Is this thing going to give me a good time on my next evening out?"

If I were a critic in the "high artistic" sense I hope that I should not be condemned to see twice all the films that I should feel it my duty to praise.

The reader can fill in the gap for himself.

Digitized by Google

KILNER LINKS UP WITH AMERICAN HOUSE.

Attractive Program of New Productions.

AN announcement of more than usual interest and importance is made this week by Mr. F. W. Kilner, of Kilner's Exclusive Films, Ltd. Mr. Kilner, it will be remembered, recently returned from a business trip to America, the second he has undertaken in the past eight months. As a result of negotiations begun on the first of these visits, and happily completed during the second, Mr. Kilner announces that a business friendship which for several years has existed between Kilner's Exclusives Films, Ltd., and the Export and Import Film Co., Inc., of New York, has now been cemented both financially and territorially, and an agreement has been arrived at for the marketing of the latter company's products.

An American Pioneer.

The Export and Import Film Co., Inc., is the large producing and distributing organisation of which Mr. Ben Blumenthal is president. Among other enterprises, this firm was financially responsible for those famous serials, "The Lost City" and "Miracles of the Jungle," which Kilner's purchased and handled in this country with such conspicuous success. Ben Blumenthal was also the pioneer of American film production in Germany, and must be accounted one of the big figures in the picture industry of the United States. The news that so influential an organisation has now linked up with a leading British house will therefore be received with no little interest throughout the trade.

No Out-of-date Films.

Mr. Kilner states that his principal reason for allying himself with this company is that he may be in a position to assure exhibitors that the pictures he offers them will be the very latest examples of American achievement, and that they will be shown in England at the same time as, and in some cases possibly before, they are shown in the United States. It will, of course, be recalled that both "The Lost City" and "Miracles of the Jungle" were trade shown in London before a foot of them had been seen in America. In these days of rapid change the guarantee that a film is the very latest example of its kind is certainly a strong recommendation to exhibitors and public alike, and may do much towards removing the reproaches of the critical that the programs in British picture theatres are sometimes out-of-date.

First on the List.

As a first result of this arrangement Messrs. Kilner's will introduce to the British market the products of Amalgamated Exchanges of America, Inc., the leading independent producing and distributing organisation in the United States. This company has a program of twelve super-productions, the first of which, "The Madonna in Chains," has just been completed. This picture, which is from the novel by Edward Owings Towne, has an all-star cast which includes E. K. Lincoln, Mrs. Rodolph Valentino, Martha Mansfield, Wm. H. Tooker, and a wonderful child actress, Baby Peggy Rice.

Other interesting subjects in this program include "Easy Money," by the same author, "Driven From Home," "Sunshine of Paradise Alley," "The Land of the Living," by Martin J. Harvey, and "It's Never Too Late to Mend," from the famous novel by Charles Reade.

Supers at Reasonable Prices.

The Kilner program will not by any means be confined to super-productions. It is Mr. Kilner's intention to cater for the exhibitor in other directions as well, and he is therefore arranging for a number of what are described as "Super Program Pictures"—a phrase which refers to subjects that enable an exhibitor to put on first-class programs at reasonable prices and to balance the high prices he pays for supers without letting down the standard of his entertainment. Among twelve such subjects arranged for are "Ashes," "Woman's Business," "Any Night," "It Happened in Paris," and other pictures either completed or now in course of production.

Matty Roubert Comedies.

It is a matter of common experience that there is always a dearth of good comedies, and this is a condition of affairs which Mr. Kilner expects to be in a position speedily to remedy. Indeed, he announces that he will now be able to supply exhibitors with first-class comedies all the year round, the type of subject ranging from the higher class of domestic or drawing-room comedy to the popular knockabout variety, and including among the many clever and highly original pictures a series of special two-reel subjects featuring little Matty Roubert, whom Mr. Kilner describes as the most remarkable child comedian who has ever appeared upon the screen. Other varieties of pictures which Kilner's will introduce to the British market include a series of single-reel "Reelcraft" scenic pictures, and a number of Western dramas featuring that hardy and adventurous lady, "Texas Guinan."

A Busy Year Ahead.

It may be certain that a firm which has won so high a reputation for handling serials will not be likely to leave this branch of production out of its program, and an interesting announcement in regard to this will be made at a later date. In the meantime Kilner's are assured of a busy year, and exhibitors may confidently anticipate that the enterprise and resourcefulness in devising new methods of public appeal which has characterised this live organisation in the past will once again be placed at their service in connection with the many attractive items of the 1923 program.

MARY PICKFORD'S FRENCH RIVAL.

A FRENCH newspaper has just announced the result of a ballot of its readers on the popularity of film "stars," from which it would appear that Mary Pickford is still leading favourite in France, with Sandra Milowanoff, the Gaumont "star" playing in the serial, "The Son of a Buccaneer," as second favourite. Mdlle. Milowanoff, a young Russian prima ballerina from the Imperial Ballet at Moscow, also played in the Gaumont serial, "Parisette," now being shown in the kinemas in this country.

Digitized by Google

Another wonderful combination by the star and Author of

"THE FOUR HORSEMEN OF THE APOCALYPSE"

JESSE L LASKY *presents*

RODOLPH VALENTINO

In a Fred Niblo production

"BLOOD AND SAND"

with LILA LEE *and* NITA NALDI

From the novel by VICENTE BLASCO IBANEZ

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
-LONDON-

CONTROLLED BY THE HAYMARKET SYNDICATE

Digitized by Google

Digitized by Google

JESSE L. LASKY *PRESENTS*

Bryant "Washburn"

IN

AN AMATEUR DEVIL

Adapted from the Story

"WANTED, A BLEMISH"

By Jesse E. Henderson and Henry J. Buxton

Directed by MAURICE CAMPBELL

Scenario by DOUGLAS BRONSTON

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
~LONDON~
HEAD OFFICE 166-170 WARDOUR ST., W.1.

Digitized by Google

BROADWAY COMEDIES

Distributed by
FAMOUS LASKY
FILM SERVICE LTD.
166-170 WARDOUR ST., LONDON·W·1

Digitized by Google

GRANGER'S CAPTURE Dr. MABUSE.

Scenes from the great mystery drama, remarkable for its wonderful acting and extraordinary settings, which Granger's are shortly putting out.

Digitized by Google

Round the L

Activities and Projects

SCENE FROM "MORIARTY," GOLDWYN'S NEW RELEASE.

ALLIED ARTISTS have ready for exhibitors a useful exploitation service book for "Fair Lady," their latest released picture. Examples of teaser ads., advertisement block illustrations with complete Press stories are included, together with a full synopsis and cast of players. Suggestions for window displays and poster cut-out particulars form another section, and the possibilities of book store tie-up are also put forward. "Fair Lady" will be reviewed in the next issue of THE FILM RENTER.

New Walter West Picture.

The latest production to be directed by Walter West is that entitled "Hornets' Nest," which has just been completed, and the trade show date of which will shortly be announced by Butcher's Film Service. This film, which is adapted from Andrew Soutar's recently published novel of the same title, is a new departure (so far as story and locations are concerned) for Mr. West. The greater part of the film is set in a little Sussex village, and the leading characters are all typically English villagers. The cast is headed by Florence Turner, James Knight, Fred Wright, and Norah Swinburne, with Lewis Gilbert, Kathleen Vaughan, Cecil Morton Yorke, Arthur Walcott, and the Blackford sisters in smaller but very important rôles. The film has taken three months to complete, and apart from the attractive settings of the Sussex village, has, in addition, some interesting sea scenes.

WANDA HAWLEY, PLAYING THE LEAD IN "FIRES OF FATE," THE NEW GAUMONT FILM TO BE PRODUCED BY TOM TERRISS.

Fox's Forthcoming Pictures.

Fox's new big six, concerning which Mr. S. Levine is full of enthusiasm following his trip to the States, are "The Village Blacksmith," based upon Longfellow's poem; "The Custard Cup," featuring Mary Carr in a rôle of great cheerfulness; a George Edwards production entitled "The Net"; a Lupino Lane comedy, "The Friendly Husband," and two others, "Does it Pay?" and "The Face on the Bar Room Floor," the last named featuring H. B. Walthall.

"Moriarty."

Goldwyn, Ltd., announce that exhibitors who desire to see "Moriarty" can receive tickets for any performance during its run at the Pavilion, Marble Arch, by applying for them at their offices, 12, Great Newport Street, W.C.2. Goldwyn's are putting out the picture on Monday, and a vigorous publicity campaign has been inaugurated. A double-crown poster of "Moriarty" is being exhibited in most of the London tube stations, and souvenirs are ready to give away at the performances. A throw-away novelty is "Hands up, Moriarty," a card which, when opened, shows the figure of the criminal with upthrown hands.

A New Master Criminal.

The master criminals of fact and fiction are a notable company. Such names as Charles Peace, Moriarty, Landru, to mention only a few, are household words. All these notorious ones, however, will have to look to their laurels when Germany's latest super-film, "Dr. Mabuse," is shown publicly. Dr. Mabuse, psycho-analyst, forger, swindler, murderer, and every other kind of criminal, is a character presented with much startling realism. Granger's, who are handling the film, have already been inundated with inquiries regarding it.

"Paddy" at the Scala.

It was Mary Pickford's ambition to play the part of "Paddy," and American producers offered the unprecedented sum of £20,000 for the film rights, but they were beaten in the market by a young British company, Graham Wilcox Productions, Ltd., who designed an assault on the supremacy of the Californian studios with a series of British super-films to include "Flames of Passion," "Paddy-the-Next-Best-Thing," "The Wonderful Story," "Chu Chin Chow," and "Loyalties." "Paddy" was shown to the public for the first time at the New Scala Theatre on Friday evening, January 26, at 8-30.

"The Prodigal Son" Trade Show.

Stoll's are, we understand, screening "The Prodigal Son," which will be put out as two pictures at one sitting at the Royal Opera House, Covent Garden, on Sunday, February 4, at 6 p.m. prompt. This photoplay is being released to exhibitors in two complete pictures, "The Prodigal Son" and "The Prodigal Son—The Return of the Prodigal." An appreciation by Sir Hall Caine of Mr. A. E. Coleby's wonderful work in connection with this film will be seen on another page, and exhibitors are certain to roll up in their hundreds to see what Stoll's describe as their greatest picture.

Digitized by Google

ondon Trade.

of the Renting Houses.

Ossi Oswalda Comedies.

Buyers of United Kingdom and territorial rights will be interested in an announcement which appears on another page in this issue by Messrs. Victor Carter, Ltd. (15, Carlisle Street, W.1.), that they have for disposal two comedies entitled "With Cupid at the Wheel" and "The Girl with the Mask." Both pictures feature that beautiful artiste, Ossi Oswalda, and are elaborate productions with a strong comedy strain that will make a big appeal to those who like their entertainment to be of an amusing character. There are plenty of hearty laughs in both films, and Messrs. Victor Carter, Ltd., will be pleased to show them to prospective buyers at any time.

ASSOCIATED FIRST NATIONAL PICTURES, LTD.

ANNIVERSARY WEEK

commencing

FEBRUARY 5, 1923.

AN IMPORTANT ANNOUNCEMENT

to all Exhibitors
IN GREAT BRITAIN
and the Free State of Ireland
WILL APPEAR IN OUR NEXT ISSUE.

An Attractive Synopsis from Butcher's.

Butcher's Film Service, Ltd., are issuing for their latest production, "Rogues of the Turf," a handy and neat synopsis—a small 30-page booklet, profusely illustrated and well written. A copy will be sent to exhibitors on application to Butcher's. "Rogues of the Turf" is the first of the Butcher-Carlton productions, and was produced by Wilfred Noy from the well-known play by J. F. Preston—melodrama absolutely!

"The Town That Forgot God."

Fox Film Company, Ltd., wish to draw the special attention of exhibitors to the fact that the trade show of their wonder picture, "The Town That Forgot God," will be held at the London Pavilion on Friday, February 2, commencing at 11 a.m., and not, as usual, at the Marble Arch Pavilion. On this occasion seats will be reserved, and as an exceptional demand is anticipated, exhibitors are advised to apply early.

SCENE FROM ONE OF PEARL'S NEW WESTERN TWO-REELERS.

Gaumont Getting Busy.

There was a conference of Gaumont branch managers at the head office in Denman Street last week. Judging by previous experience, the significance of this simple statement lies in the fact that such conferences usually herald "a certain liveliness" at the House of Gaumont. Anyway, look out for some important announcements from the Gaumont Co., Ltd., during February—they will probably indicate a big Gaumont trade-show week commencing about March 5.

Gems of Literature.

Among the "Gems of Literature," a series of two-reel subjects now being produced by B. and C. Films for the Walturdaw Company, Ltd., are "Falstaff," a romping tale of the Elizabethan era, and "Curfew Shall Not Ring To-Night." The latter production is founded on R. H. Thorp's famous poem, and Miss Joan Morgan brings to life the character of Elizabeth Penn, who saved her lover by hanging from the great bell as it swung—far out—"'Twixt heaven and earth her form suspended as the great bell swung to and fro." Gray Murray is seen as her father, Colonel Penn, Lionel D'Aragon as Colonel Tomlinson, and M. A. Weatherall as the Lord Protector.

MAVIS CLARE, APPEARING IN "ROGUES OF THE TURF," BUTCHER'S NEW OFFERING.

Digitized by Google

OPTIMISM ON TAX ABOLITION.

T. Herbert Kaye's Review of C.E.A. Work in 1922.

FLOURISHING LEEDS BRANCH.

MR. T. HERBERT KAYE, the chairman of the Leeds and District branch of the C.E.A., reviewing the C.E.A.'s work during the year at the annual meeting of the branch at the Kinema Exchange last Thursday, said the principal item of business had been the campaign to secure some alleviation or the abolition of the Entertainments Tax. It would be remembered that they made a vigorous attempt to influence Parliament before the last Budget was introduced. They went all out for abolition, but it was not successful. He happened to know, however, that the feeling of the House of Commons, when the final vote was taken, was that the time was not far distant when another attack on the subject would probably yield better results.

The second campaign launched prior to the General Election was undoubtedly a great success. The latest figures showed that there were no less than 405 members of the House of Commons who had expressed themselves in favour of the revision of the tax, while 95 members of the House of Commons had agreed to join a committee to fight the cause for the trade in the House.

It had meant a great deal of work in London, and he would like it to be publicly known that they in Leeds appreciated the wonderful services rendered by Alderman Trounson, Major Gale and the secretary to the General Council.

Increase of Membership.

Mr. E. M. Rush submitted his report as secretary. He said it was his intention during the year to call a quarterly meeting of members of the Leeds Committee to deal with any matters that might arise as between the trade and the local Watch Committee. The total membership at the end of the year was 144 halls, a gain of 32 on the year.

Mr. Herd Oates submitted the financial statement and balance sheet, which showed that the year was commenced with a credit balance of £148 odd, and closed with a balance at the bank of £287. The receipts were much higher and the expenses much lower, as compared with the previous year. Both reports were adopted.

Mr. T. Herbert Kaye was enthusiastically re-elected chairman, on the proposition of Mr. J. Mackenzie, seconded by Mr. J. H. Martin, Mr. Arthur Cunningham was elected vice-chairman, Mr. E. M. Rush re-elected hon. secretary, and Mr. Herd Oates hon. treasurer.

The chairman, the vice-chairman and Mr. J. H. Martin (Rothwell) were elected to represent the branch on the General Council, and the following were elected to serve on the committee for the ensuing year: Messrs. J. Mackenzie, J. Claughton, J. Smith, J. W. Jesson, P. Elliff, J. Lambert, J. H. Taylor, and R. Spence.

South Wales C.E.A. Meeting.

Lapsed Members—Question of Grading.

From our Cardiff Correspondent.

THE annual meeting of the South Wales and Mon. branch of the C.E.A. was held at the Kinema Club, Cardiff, on Friday, when Mr. David Hughes, the retiring chairman, presided. After the minutes of the last meeting had been read and confirmed, it was announced that a statement of accounts for the past year showed a balance in hand of £172.

The meeting unanimously elected Mr. James Tilney (Ebbw Vale) as president for the ensuing year. Mr. Tilney was unfortunately unable to be present. Mr. Archie Jones (Cwmcarn) was installed in the position of vice-president, Mr. A. B. Watts was re-elected treasurer, Mr. J. Fooks auditor, and Mr. W. J. Fooks secretary.

The Chairman (as treasurer), in presenting a statement of the amount subscribed by members of the branch to the Ralph Pringle Fund, expressed the wish that the trade Press would give publicity to the list of subscribers.

Mr. W. Coutts, as special pleader in this case, thanked the members for their generous response to the S.O.S. broadcasted on behalf of the widow and children.

The Secretary mentioned that he had received a formidable list from the Central Office of halls in North and South Wales which were not members of the Association.

The Chairman: I suggest that here is useful work for our Executive. Mr. H. V. Davies pointed out that some of the halls mentioned on the list were in the Association, but they had allowed their membership to lapse. He was of the opinion that their fees should be as sacred as their life insurances, or anything else.

Mr. A. Hauser (Cardiff) remarked that many exhibitors, who were prepared to become members of the Association, felt that the fees asked at the present time were too heavy for them, and that some new system could be evolved, which, whilst it might not mean that the Association would have as much money, it would nevertheless have more strength. No doubt many of those present were of the same opinion as himself.

The Chairman replied that whilst he agreed with Mr. Hauser that consideration should be given to the matter, having regard to the distressful time they were passing through, it was really a question that must be dealt with in London. As to the list, however, that could be dealt with now, and he suggested that the Executive Committee go to work at once. He added that they would remember that two years ago they were promised a new grading method, but this had not yet materialised, and perhaps their delegates to London would bear the matter in mind, because it was no doubt very much overdue.

It was decided to nominate Mr. A. J. Gale as President of the General Council for the ensuing year.

On the motion of Mr. H. V. Davies, seconded by Mr. Dooner, it was decided to hold a dinner in honour of Messrs. W. E. Jacobs and David Hughes, the past presidents.

Digitized by Google

The House of Granger

Presents

Dr. Mabuse

The Great Unknown

G E Ltd

DECLA BIOSCOP

Digitized by Google

Dr. Mabuse - the man

Digitized by Google

and his Masks

Digitized by Google

E FILM RENTER & MOVING PICTURE NEWS

The House of Granger
Presents

Dr. Mabuse

Digitized by Google

UNIQUE "CONVERSION" SCHEME.

How a Joiner's Shop was Turned into an Operating Chamber.

A. HIBBERT-DIGGLE.

THERE were many instances in the early days of pictures in this country where buildings such as churches, schools, shops, etc., were converted into kinemas, but the conversion of a disused joiners' shop into a stage and operating chamber for rear projection at a Northwich picture hall recently is probably unique, because the building was moved bodily and intact a distance of four and a half feet sideways and raised four feet eight inches to serve its purpose. When it is mentioned that the building is 47 feet long, 27 feet wide, and 18 feet high, and is built of brick with a zinc roof, it will be appreciated that a very clever job was accomplished. All the more so because it occupied only 24 actual working hours extending over five days, and during this time business went on as usual.

What is more, it affected a very considerable saving of money for the directors of the Castle Cinema, Northwich, in connection with which it was done. The idea of using what was a derelict building lying behind the cinema, but not exactly in a line with it, occurred to Mr. A. Hibbert-Diggle, the managing director, when his company acquired the place and decided to extend it, and so well has the work been done that it is impossible to tell from either the outside or inside where the joining of the two buildings has been effected. With commendable enterprise and foresight, Mr. Diggle took a film of the moving and raising operations, and this is a most interesting picture indeed. Its sub-titles are necessarily somewhat technical, but one gathers that two exceedingly hefty "runner beams" were first of all got under each side of the building, and with the aid of steel rollers its "sideways move" was achieved.

The rollers, it can be seen, got considerably flattened in the process. Hydraulic "jacks" did the raising, and the gradual lifting can be plainly seen in the picture. The building now rests on a number of brick tiers with concrete bases, and in due course, when the rubbish which remains is removed, it is Mr. Diggle's intention to convert the underneath into a room for storing cycles. One portion he has already pressed into service as a boiler house for his heating apparatus—further evidence of his resourcefulness. Previous to its raising the building was one foot 8 inches below the actual auditorium level, but the stage is now three feet above this. As has been mentioned, rear projection has been installed at the Castle, and as the screen has been fixed 15 feet "up stage," this space is available for the accommodation of "turns," which it is the intention of the management to include in their program in due course.

The projection "throw" is 27 feet, and a very excellent picture is obtained on a Bullman Patent Screen. Generally, the interior of the Castle Cinema provides an atmosphere of comfort. Its walls are Jacobean in appearance and decorations, with red granite bases, and old oak cross beams adorn both these and the ceiling. The extensions enabled the seating capacity to be increased considerably, and a number of small settees in gold plush to accommodate two people were among the new seatings installed.

In due course the Castle Cinema will be capable of holding still more people, because it is the intention of the directors to make a complete transformation of the front of the house, which will be built to the resemblance of a castle, and over a verandah, for which there is sufficient space in front of the hall, will be situated a lounge and offices. Perhaps some day, too, a balcony will be added. All these plans are in the mind of Mr. Hibbert-Diggle, and will doubtless mature.

At the moment he is concentrating keenly on acquiring a clientele which will render these improvements essential, and to this end he is providing some excellent and varied programs at this hall. He has placed the managerial reins in the capable hands of "Bill" Haycock, who was linked with the earliest days of film renting in Lancashire, and has had probably more experience with "the pictures" than the majority of present-day managers. Indeed, everything possible is being done to ensure that Ye Old Castle Cinema (to give it its correct title) shall become the most notable hall in Northwich, and one of the best known in that part of Cheshire.

Face to face with London's arch criminal!

Sherlock Holmes and Moriarty meet in the raid on Baker Street

***Now it was a fight to the finish*—the force of good vs. the force of evil—**

Goldwyn present

Moriarty

with

John Barrymore as Sherlock Holmes

Digitized by Google

SCENE FROM "THE VIRGIN QUEEN."

The Virgin Queen.

A production which may be successful on the strength of the star's name, but which presents an exceedingly sketchy story, woefully miscast and badly acted.

STUART BLACKTON PRODUCTION.

Length, 7,500 *feet.*

Release date (in London), February 5th.

WHATEVER may be said to discredit the "history" or deprecate the acting of Stuart Blackton's latest production, "The Virgin Queen," there is, we suppose, no doubt that the film will make a certain appeal to the public. To suppose otherwise would be to show a lack of faith in the public's susceptibility to the large scale publicity campaign which has been organised on behalf of the principal personage in the cast—Lady Diana Manners. Crowds are likely to line up directly the name of this much-advertised lady appears on the flashlights or the billboards of the kinemas. In fact, the exploitation advice to exhibitors in connection with this film is both easy and obvious—"Talk Lady Diana." True, an historic figure, who was also much talked about in *her* time, and since—Queen Elizabeth, to wit— is presented as a sort of "peg" on which the Lady Diana Mannerisms are hung; but the chief lure to the mass of film followers in this country will be not the Blackton story of England's greatest queen, so much as the appearance of one of England's latest screen "stars" in another "glorious adventure."

It is only fair to admit, moreover, that the public will find much to charm them in "The Virgin Queen," besides the sight of Lady Di, her gorgeous dresses, and all the pomp and circumstances of her film court. There are some excellent shots of the various Royal processions—notably the journey in the State barge up the Thames to Woodstock. There was not enough of this. We would gladly have sat and watched a far more extended picture of the barge's progress from (presumably Windsor) to the Queen's famous castle near Oxford. Short though it was, however, it was beautifully done, and evoked more applause than any other incident in the film. This scene was rendered in the Prizma colour, as were also other picturesque tableaux, and the effect undoubtedly enhances the pictorial value of a production, which, on the photographic side, cannot be claimed as a masterpiece of camera-art.

SCENE FROM "THE VIRGIN QUEEN."

There is, too, a good deal of fine horsemanship in the film. Splendid views have been taken of long, winding roads, along which are seen galloping courtiers (liege emissaries of either Elizabeth or her enemy, Mary of Scotland) hastening to and fro to promote, or frustrate the plot against England's Queen. Such scenes—favoured alike by the public and the producers—help to create a certain excitement which the story, as a whole, does not contain.

From the dramatic point of view, in fact, the story told in "The Virgin Queen" fails to grip. The continuity, the coherence of the subject, is but feebly maintained, with the result that the attention of the onlookers keeps slipping. We no sooner get interested in one scene than we are switched off to another—upstairs, downstairs, and in my Lady's chamber—so rapidly at times that it is difficult to realise just exactly where we are supposed to be. The part of Elizabeth's career on which the producers have concentrated, is her feud with her Scottish rival, a conflict which is interwoven with her love affair with Lord Dudley. The Countess Lennox is shown as a double schemer. She is desirous that her son, Lord Darnley, should marry Mary, Queen of Scots, and also that Mary should supersede Elizabeth on the throne of England. Her party stop at nothing to accomplish the latter object; their villainy culminating in a plot to set fire to Woodstock and burn Elizabeth in her bed. This affords an opportunity, of which full advantage is taken, for staging a big blaze at the Queen's castle. They are fond of fires down in the Blackton studios, and this one is "wery fierce." Of course the Queen is rescued—*à la* the movies—by Dudley, but only after practically the whole contents of her palace have been destroyed. In spite, however, of the lavishness with which this spectacle is presented, it has somehow a cheap and tawdry effect. We do not feel that we are looking on at a reproduction of a page of history, so much as at a photographic "stunt," which also does not happen to be very novel. In a foreword to the film we are apprised that the "usual dramatic licence" with history has been indulged in—a statement which is calculated to disarm any criticism directed against the working out of the story. We should be the last to launch such criticism, even if "The Virgin Queen" had played more flagrant tricks to the life history of Elizabeth than it does—and they are surely plentiful enough. We study the entertainment value only of historical subjects on the screen, and from this aspect we fear that the fire scene—intended, undoubtedly, to be the most "pulling" scene of the play—will, to a large extent, miss fire owing to the ultra-"movie" idea with which it has been inspired. We do not complain about the absence of the Elizabethan "note" in this drama, so much as about the

Review of Ne

All About This

Digitized by Google

w Productions.

Week's Pictures.

omnipresence of the producer. It would have been easy to forgive some of the historical *gaucheries* which have crept into the story if we had been allowed to forget more often that Mr. Stuart Blackton was standing by directing the operations.

"The Virgin Queen" presents a jumpy kind of plot, and it is jumpily acted. Lady Diana has very little chance to give us a worthy film portrait of Elizabeth, as hardly any scene in which she takes part lasts more than sixty seconds. Her supporters vary considerably in merit. Carlyle Blackwell, as Dudley, is perhaps the best. He works hard, and infuses into his part the necessary touch of hopeless romance. Most of the other characters are rather woefully miscast. The Blackton sisters, for instance, in two Maids of Honour parts, are but little more than Mr. Blackton's daughters. They do not reveal the slightest acquaintance with the technique of film acting, and should be found some more suitable occupation as soon as possible. Walter Tennyson, as Viscount Hereford, does nothing to lend dignity to his part. Sir Francis Laking was chosen to play Lord Darnley, we understand, because of his supposed likeness to that character. He may be like Darnley (though, in that case, Mary, Queen of Scots must be held to have added "baby-snatching" to the rest of her misdemeanours), but in all other respects, so far as this film is concerned, he is a mistake. Hubert Carter plays the bluff Sir William Cecil with gusto, but looks rather ridiculous when taking a piece of Elizabeth's pie proffered to him by her on a fork. As Mary, Maisie Fisher is simply "out of the picture." The rest have nothing much to do beyond dashing about and looking busy.

We repeat: "The Virgin Queen" may achieve a certain measure of popularity on account of the public interest aroused over Lady Diana Manners. But we should strongly advise exhibitors not to be too sure even of this. They should see the picture for themselves, and consider very carefully whether it is likely to be an attractive feature for their particular halls. For, though "elaborate" enough, "The Virgin Queen" cannot justly be described as, in any sense, a "super" production, the story being exasperatingly sketchy, and the general level of the acting hardly above that of a third-rate amateur theatrical company.

The Old Oaken Bucket.

Finely acted picturisation of the old song which abounds with wonderful scenic effects.

RELEASED BY W. and F. FILM SERVICE.

Length, 5 Reels.

Release Date—TO FOLLOW

A PICTURE almost entirely acted by children, containing some of the most glorious photographic effects one could possibly wish to find in any film, and generally calculated to bring back to one the memories of their childhood, sums up in a few words exactly what "The Old Oaken Bucket," which W. and F. screened to the trade last week, stands for. Seldom have there been more beautiful scenes than in this picture. There is hardly a single interior in the whole of the film, every scene being taken out of doors in wonderful country,

SCENE FROM "THE OLD OAKEN BUCKET."

which with its surpassing beauty creates a tremendous impression. This film is unusual. It is acted by some astonishing child-actors, and the result is so natural that its appeal is tremendous.

The story is simple, and so excellently are the characters portrayed that it comes as a breath of fresh air to the jaded viewer. In brief, the story is as follows: Joseph Smiley, a member of the Stock Exchange, is seen leaving his office for luncheon in a famous hostelry. Seated at a table on the wide verandah, he displays signs of intense worry, which later is seen to represent thoughts of his childhood days, when bickering over big deals involving millions was only a visionary dream.

Suddenly, through a rift in the shrubbery, he spies a group of urchins romping and playing to their hearts' content in a pool in the shadow of the great hotel, which recalls the days of his own childhood, when patched trousers, faded shirt, and bandanna handkerchief formed the substance of his sartorial garb. With the quickness that typifies the action of most men who play the game for big stakes, he pushes aside food and drink, hurries to his car, and is whisked out through the countryside to the old homestead where he was born. Then begins a tramp through the old orchard, where apples grow red in the bright sunshine. One bite of the luscious fruit brings back memories of his old sweetheart days, the after-school scramble for the ball and bat, and the daily run to the old swimming pool. Through memory he lives again the days of childhood right up through the many stages to maturity, when he leaves the old home and his sweetheart to make his fortune in the big city.

In the course of his rambles round the old farm he sees a

SCENE FROM "FOR BIG STAKES."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

group of youngsters engaged in a game of ball. Standing the strain no longer he is soon seen knocking the ball about to the cheers of the boys around him. On the way back to the old farmhouse that he knew and loved when a boy, his attention is drawn to a middle-aged woman of great attraction walking down the shady road ahead of him, arm in arm with two schoolgirls. As she passes he sees in her his own boyhood sweetheart. After the usual greeting which characterises a reunion of this sort they walk up the little lane, through the old rustic gate that leads to the old well, the Old Oaken Bucket—and happiness.

The children who enact the principal part in this production are extraordinarily good, Bobby Connelly in particular revelling in his part. They are all so natural and so utterly devoid of self-consciousness that the result is a picture which is a sheer delight to the eye. The settings are magnificent, and, if only for its photographic excellence, this picture would be a winner.

"The Old Oaken Bucket" is a new type of production which is very welcome on our screens, and exhibitors are safe in booking a picture, which is not only perfectly acted, but has the advantage of being taken in some of the most glorious settings that have ever been seen.

"Big Stakes."

A Tom Mix story with plenty of incident.

FOX PRODUCTION.

Length, 4,340 *feet.*

Release Date, *July* 23, 1923.

IT is the habit of youth to worship heroes, and juvenile patrons of the kinema have taken Tom Mix to their hearts. Consequently it does not matter how improbable the situations are in which he is placed, nor how extraordinary the methods by which he extricates himself. He is not to be judged by the limitations of ordinary men.

Consequently we find him in "For Big Stakes" coming out on top everywhere. Strong men who guard lock-ups quail at him, and hand him over the keys, while he releases a prisoner and incarcerates the jailer. A group of armed men are appalled when he suddenly appears from nowhere, and they hold their hands up while he wrings confessions from them, and deprives them of their weapons. So it is no wonder that individually his enemies are as straws before the wind. He tumbles them over banks, into rivers, strings them up feet first, and swings them round as on roasting jacks, finally severing the rope with a pistol shot.

With such incidents included the story does not matter much, except to say that towards the end, when his arch-enemy has tied up the hero's sweetheart and set fire to her house, Tom appears, fights the incendiary with great violence in the burning house, and rides away through smoke and fire to rescue the girl. This last scene is rather fine, the colour of the picture suggesting the luridness of the fire, and hard riding imparting vigour.

Western Two-Reelers.

Pearl Films fine dramatic picture.

PREVIOUS to the London trade screening of "The Splendid Lie," Pearl Films showed one of their new Leo Maloney two-reel Western pictures. There is all the thrill of the best type of Western picture in "The Texas Ranger," vigorous action and dramatic situations giving strength to them. A beautiful feature is the fine Texas scenery which form the backgrounds.

Your Best Friend.

Vera Gordon in Jewish mother-love picture which will do well.

RELEASED BY WALTURDAW.

Length, 6940 *feet.*

Release Date, *Immediate.*

THE mother-love picture has a vogue that is very widespread, and among the interpreters of the mother character, which is the essential, Vera Gordon claims high place. The rôle in "Your Best Friend" (a title that proclaims the nature of the picture straight away) is that of a Jewish widow, and the story concerns her efforts on behalf of an erring son. Here she exhibits a determination in marked contrast to the patience with which she has been enduring snubs from the smart set into which another son has married.

The picture opens with Vera Gordon, as Esther Meyers, hugging to herself flowers and other objects in a manner rather too gushing to impress a *blasé* reviewer, but it quickly moves on to the homely atmosphere and activities of the home, and the business arrangements of Esther and the old book-keeper, Morris. The first shock to the mother comes when Robert, the

SCENE FROM "YOUR BEST FRIEND."

elder son, upon whom she dotes, comes home with the news that he is married, the wife and her mother proving to be of a supercilious type, sneering at the humble house and furniture of the husband's mother. They tell her of their new house, to which she must remove, and she does so. But the hectic gaiety of the new establishment is not to Esther's liking, for, in addition to its emptiness, she realises that her money is being used for a purpose with which she cannot and would not associate herself, while she is subjected to bad treatment from the gay guests.

The break comes when the second son, Harry, has embezzled money from his employers and is faced with disgrace. Esther decides that her money must be used to save him, and informs the household of her intention, much to their disgust and active annoyance. She returns to her old home, refunds the money and saves the boy, and the following day the daughter-in-law and her mother visit her to apologise, with a view to securing a continuance of her bounty. But while they are there the house is placed under quarantine, and the visitors are obliged to remain, Morris, the book-keeper, seeing to it that they do their share of the housework. This brings about a better understanding between mother and daughter-in-law, and upon the return of Robert from the country both young people realise that in Mrs. Meyers they have their best friend.

It is naturally Vera Gordon in her mother-rôle who dominates

Digitized by Google

AN EVENT OF IMPORTANCE

The PRODIGAL SON

TRADE SHOW

ROYAL OPERA HOUSE,
Covent Garden,
Sunday, Feb. 4th, 6.p.m. prompt

Every seat will be numbered and reserved. Applications for tickets should therefore be dispatched to us immediately.

STOLL

Digitized by Google

At
recommendation
we are presenting this
as Two COMPLETE

THE PROD

Sir Hall Caine has written
of the first picture and
to A.E. COLEBY, the adaptor

STOLL

Dear Mr. COLEBY,

From the first moment to the last you have tried to speak to the heart of your audience, and I think you have greatly succeeded. In my humble and perhaps partial judgment, your work has the first qualities of true art—depth, naturalness and simplicity.

I should like to thank your artistes also. The truth and sincerity of their work are apparent and beyond my praise. If the public are moved to anything like the emotion I experienced, it will be because your artistes themselves were deeply moved.

It may be necessary to divide the picture into two parts. That will be better for it than to make

Digitized by Google

the
of Sir Hall Caine
British super production
PICTURES

IGAL SON

a special title for the end
extracts from his letter
and producer, are below.

STOLL

any compression that might break the sequence and leave gaps which would perplex the spectators and thereby diminish the interest.

Finally, I thank you for the fidelity with which you have followed my book. Your picture is my story through a mirror.

By your "PRODIGAL SON" you have given a new lease of life and a yet wider sphere of influence to the conscious moral of my book, which is that an evil act once done can never be undone, but also that however low a man may fall he is never lost until his soul is lost.

Yours very truly,
(Signed) HALL CAINE.

Digitized by Google

TO EXHIBITORS

THE PRODIGAL SON
was made for YOU.

Six months time and unlimited money was spent upon it to ensure a good picture for YOU. It will <u>not</u> be "exploited" at West End Theatres. It will go direct to the Picture Theatres of this country, so that YOU get the cream of the profit.

From the novel
BY
SIR HALL CAINE

Adapted & Produced
BY
A. E. COLEBY.

STOLL

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

the picture, her interpretation of her varying emotions being adequately done. Dore Davidson, as old Morris, comes well into the story, and his quaint mannerisms and observations lighten the film considerably. " Your Best Friend " will satisfy kinema-goers who are fond of the sob atmosphere of this type of story, and especially among women patrons it will be a favourite.

Love Never Dies.

A Thomas H. Ince " pot-boiler " from Gaumont's.

RELEASED BY GAUMONT.

Length, 5828 *feet.*

Release Date, June 25.

WE should have thought that producers of the calibre of Thos. H. Ince would, by this time, have been allowed considerable latitude in the selection of stories for film purposes. Yet if one is to judge from the story-value of " Love Never Dies "—a picture which bears the name of Ince as producer—one can only conclude that the studio director has his subjects forced upon him by higher but less intelligent powers, and is obliged to go ahead with it whether he likes it or not. On no other assumption can we account for the handling of such an utterly absurd " drama " as this by a man who has shown us on more than one occasion that his work on the screen is worthy to rank with the best.

The story—if story it can be called—of the latest Gaumont offering is utterly incredible from any commonsense point of view, and can only be recommended for one good scene (and that merely a film " stunt ") towards the end. We are asked to believe, or, at any rate, expected to be impressed, by the following: That a father would threaten to murder his son-in-law (a perfectly eligible and desirable person in other respects) because he gets to hear that the young man's mother is not quite all she should be: That the girl (although she loves her husband to distraction) would consent to leave him because of her father's wrath: That the young man himself, on being told that she has vanished, would make no attempt to find her, but would set out for a " new life in a big city " where he could stifle his bitterness: That he would even go so far as to give out that he had been killed in a railway accident: That—but no, enough of such absurdities. They are intended only as a prelude to the reunion of the young lovers, which takes place after a sudden whitewashing of the mother aforementioned (who turns out not to have been the mother at all), the consequent appeasement of the bloodthirsty old man, and the death of an intermediate husband, whom the heroine (explains the synopsis) was driven to marry " by a call of nature and the bigotry of her father."

The real object of this production seems to have been to stage two big scenes: (1) the fall of a train into a canyon owing to the collapse of a bridge, and (2) the rush of two boats down a swiftly-running river towards the rapids and rocks. The latter scene is well-contrived and imparts the designed thrill. The former is not so successful, as it is quite obvious that the express train is only a dummy. In this it is typical of the characters and emotions " featured " in the rest of the story. The personages are mere sawdust creations, and their actions and reactions correspond to nothing recognisable for a moment as real and lifelike. Lloyd Hughes makes a handsome figure as John Trott, the young husband, and Madge Bellamy, as his girl-wife, is pretty and appealing; but it is not fair to judge of their acting abilities in such an amateur plot as is presented in " Love Never Dies." The production can only be regarded as a Gaumont " pot-boiler." But it has gained a " U " certificate, and may suit those who are content to discount any lack of plausibility in a photoplay so long as it contains one or two " thrills."

In the Footsteps of De Rougemont.

A pictorial vindication of a discredited pioneer.

RELEASED BY GAUMONT.

Length, Two Reels.

Released March or April.

PRIOR to screening " Love Never Dies " at the New Gallery last week, Gaumont showed a highly interesting feature with the above title, which is by way of being a vindication in picture form of an explorer whose sensational story was almost universally discredited when he first told it thirty years ago. Louis de Rougemont was put to innumerable tests when he reported what he had seen during his travels in the " Never-Never Land " of Western Australia, and his veracity was impugned on a large number of points. His account of savage doings, wonderful animals, and unwonted scenes was considered incredible, and during his lifetime his name became linked with that of Baron Munchausen and other superb " leg-pullers " as a synonym for a " tall " story. De Rougemont died about eighteen months ago, a poor and unhonoured man; but now, through the enterprise of a pioneering body known as the North-West Australian Scientific Expedition, the intrepid traveller seems in a fair way to being rehabilitated. For the expedition, with many resources which De Rougemont could not command, has penetrated the district discovered by the unfortunate French adventurer, and been able to verify practically all he said and wrote.

Mr. Jackson, who accompanied the party as kinematographer, secured some remarkable pictures of cannibal life, and these are now being put out in the shape of an exciting travel film by the Gaumont Co. De Rougemont's word concerning the strange sights which met him in the far north of Western Australia was not believed, but the camera has come forward to corroborate his evidence in many respects, and the eyes must perforce give credence to what the ear declined to take in. The camera has recorded the activities of the barbarous race of whom De Rougemont told us; it gives us pictures of the extraordinary sea-cow—at one time the laughing stock of the entire Press—of the beautiful flowers of coral, the turtle-riding, and a score of other queer phenomena. All these afford good film entertainment, apart from their value as aboriginal and geographical records. The photography is excellent throughout, and the sub-titles not too long or involved. " In the Footsteps of De Rougemont " is a creditable feature and should book well.

Broad Daylight.

Universal picture with good acting by principals.

RELEASED BY EUROPEAN.

Length, 5,000 *feet.*

Release date, August 27, 1923.

A PROGRAM picture rather above the ordinary was trade shown by European this week. Some rather sententious titling opened it, and the earlier scenes were not too well acted, but as it proceeded it developed some rather fine situations, in which the acting of Lois Wilson, Jack Mulhall, and Ralph Lewis found fine opportunity.

Scarab Schyler is the leader of a blackmailing band. Through his treachery Peter Fay, his former helper, has been sent to prison, leaving Nora, his daughter, to travel the straight and narrow path. She makes a brave fight under adverse conditions, which include constant scrutiny by the police because she is Peter Fay's daughter. Scarab sees an opportunity to make a big haul by blackmailing a millionaire named Randolph. His plan is to have Nora wed Randolph's son and then obtain a large sum in settlement because of Randolph's natural antipathy to having his son's wedding to the daughter of a convict become

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

known. This plan fails to a certain degree, for instead of young Randolph marrying Nora, she marries his friend. The conspirators give the newly-wedded man a terrible beating, but Nora looks after him and nurses him back to health. Circumstances arise which force them to part. Years pass and Peter is released from prison. Scarab prevails on Peter to undertake one last job and attain independence. They break into a house where they are followed by Nora, who denounces Scarab. Peter shoots Scarab after a fight, in the middle of which Nora's husband enters the room. The police arrive, but the young man lies fluently to save his wife, and both are suspected of the murder of Scarab. Peter arrives and makes a clean breast of things, then succumbs to the wound he had also received in the fight.

"Broad Daylight" is a picture useful in an average program, the acting of the stars making it attractive in addition to the story value.

A Self-Made Man.

A Fox picture that gets better as it goes on.

FOX PRODUCTION.

Length, 4,880 *feet.*

Release Date, *October* 15, 1923.

IF the beginning of this film were as good as the end it would be quite an interesting picture. It begins with some comedy, which is decidedly on the silly side, but, like some humans, gets more sober as it goes on, until towards the close it develops a good situation with a good holding interest.

Jack Spurlock (William Russell) is an artist up to various escapades. His father, becoming aware of them, stops his allowance and fights him—not however in a stylish or convincing manner. The father then goes away fishing, and his business rivals seek to ruin him. This the son, who has

SCENE FROM "A SELF-MADE MAN."

turned over a new leaf, prevents by assiduously buying the stock that his rival is trying to "bear." This he does with the help of his former fiancée, who lends him her wealth. Result: Jack Spurlock received into his father's good books, and a marriage in the offing.

The scene showing the panicky buying and selling of stock is quite good, but much of the other is either commonplace or trivial.

"A Self-made Man" is an average picture which William Russell admirers will fancy.

The Splendid Lie.

Attractive six-reeler with good cast and acting.

RELEASED BY PEARL FILMS.

Length, 6,000 *feet.*

Release Date, *September* 24, 1923.

PEARL FILMS showed to the trade on Monday the first of three six-reelers recently acquired by them, and secured a very representative viewing. Grace Davison was seen to excellent advantage in the rôle of Doris Delafield, a typist, and in close-ups, as well as in the difficult scenes, was in no way lacking.

Bidding good-bye to her grandfather (David Delafield), with whom she lives, Doris departs for a well-earned holiday. At

SCENE FROM "THE SPLENDID LIE."

the hotel she meets a fascinating stranger (Dean de Witt), who makes love to her. Too innocent and unsuspecting, she was unaware that he was unscrupulous and weary of his wife's company. He sends to town for a ring, which the jeweller in error delivers to his wife, who at once went to the hotel and confronted Doris and Dean, with the result that the girl is ordered from the hotel. Overcome with shame, Doris returns to her grandfather, whose faith in her never wavers, but her step-mother and step-sister and their friends fling cruel taunts at her. After losing her position in the bank she calls with a letter of introduction upon an old friend of her father, hoping to get another post. But the son (James Holden), who now reigns in his father's stead, offers her the position of secretary to his mother. Love comes to them both, and a marriage is arranged; but when James's sister arrives at the reception Doris is horrified to find she is, or was, Dean de Witt's wife. Meantime all the letters and money which she has regularly sent to her grandfather have been intercepted by her step-brother. James's sister was able to set Doris right in the eyes of everybody, and Doris eventually brought her grandfather into the luxury and happiness which became hers.

The story has the advantage of a well-chosen cast, and even the ugly characters are convincing without having their evil traits over-emphasised. In addition to Grace Davison, John Drumier, as the old grandfather, calls for special commendation for his sincere and capable acting. There are one or two places where a little speeding up might be an advantage, and the arrangement of the marriage without inviting the old grandfather is a blemish upon the story. The numerous quotations from well-known and unknown writers could very well be omitted, as they do not improve the appreciation of the picture, being inapt and here and there inaccurate. "The Splendid Lie" is an attractive picture, nevertheless, and should secure a welcome almost anywhere.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Doctor's Orders.

The latest Harold Lloyd comedy which is sure of a welcome wherever it is shown.

RELEASED BY W. & F.

Length, 4,800 *feet.*

Release Date, *March* 5, 1923.

CONTRARY to many productions put out lately, this film boasts a title which has some relation to its subject. Further, the title carries with it a hint for all smart showmen who desire to prescribe an invigorating tonic for dull neighbourhoods. A good laugh is undoubtedly one of the best tonics in the world, and all the best doctors recommend it. By following this "Doctor's Orders" patrons of picture theatres are certain to ensure for themselves an hilarious respite from worry, if not a complete cure for the "hump." Harold Lloyd is the doctor in this case, and his efforts to restore to health a "sick-little-well-girl," after she has been practised on by the orthodox physicians, will bring laughter even to many people who have almost despaired of looking for it on the screen.

SCENE FROM "DOCTOR'S ORDERS."

As everyone knows, Harold Lloyd can be very funny "in himself." But the secret of the success achieved by the Harold Lloyd comedies is to be found, we think, not in the mere antics of a single comedian, but in the excellence of the *ensemble*. He always gets such splendid support. It is by no means a one-man show, though, of course, this "horn-rimmed" droll stands out prominently in whatever fun there is going. The "Doctor" in the play under review has, "in consultation" with himself, a small but perfect company of assistants—not all human, but all wonderfully attuned to the spirit of the prevailing humour. There is a remarkable unity about this company, and the various scenes—broad farce, sly fun, slapstick joviality and light sentiment—have been devised and assembled by master hands at the game. In the "publicity" matter, which accompanies the synopsis of the picture, we read that "Doctor's Orders" is "more than a comedy . . . it sounds the depth of the human soul in the intensity of its pathos"—a statement which proves that even the ad. writer has caught the idea, and is determined to make a little mirth on his own account. We should certainly not advise exhibitors to bill this film as, in any sense, a vehicle for "pathos." That is the very last thing it contains. "Doctor's Orders" is of humour all compact—sometimes fast and furious, and sometimes full of subtle by-play, but never making for anything deeper or more disturbing than bubbling merriment. It is quite possible to "laugh till you cry" over "Doctor's Orders," but none but the risible faculties will be brought into play.

Perhaps the funniest single episode in the picture is the poker party at which "Dr. Jack" assists in the rôle of "ace-provider." Four players are sitting round looking ruefully at their hands, and are about to throw them in, when the imperturbable "Doctor" sidles up to each in turn and offers four aces which are substituted for four of the bad cards. Then with their new-found "strength" they "get down to it," each player "plunging" for all he is worth. When all their money is on the table, and they can go no farther, there is a general call to "show." During the excitement which ensues at the sight of sixteen aces the "Doctor" makes a hurried exit. . . . All this sounds bald merely to describe, but the comic artistry with what is presented on the screen is delightful to watch. And the film abounds in such touches. The series of incidents depicted are rather disconnected, but this matters little, as all have point, and, in fact, a kind of graphic wit which compels laughter at every turn. A performer deserving of a special note of praise is the bull terrier, which gives a realistic bit of acting when under the "influence" of chloroform, and in the later scenes (wherein Harold Lloyd impersonates a dangerous lunatic) helps to keep the ball rolling with the requisite degree of vivacity. Needless to add, Harold Lloyd himself is smiling, nimble and ingeniously resourceful throughout—the only example that we know of on the screen of a comedian who does not need to distort his ordinary appearance in order to be genuinely humorous.

W. and F. are to be congratulated on their acquisition of the latest Harold Lloyd comedy, which should easily find a rousing welcome among every class of kinema.

In the Days of Buffalo Bill.

A Western serial that promises well.

RELEASED BY EUROPEAN.

Length, Eighteen Two-Reel Episodes.

Release Date, *May* 3, 1923.

"BUFFALO BILL" was a title in everyone's mouth a generation ago, when its possessor, with his picturesque appearance and adventurous life, was a visitor to this country. European have taken a number of events which happened in America during his lifetime, and brought them together into the scope of an eighteen-episode serial entitled "In the Days of Buffalo Bill."

SCENE FROM "IN THE DAYS OF BUFFALO BILL."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Four episodes were shown to the trade this week, their chief features being as follow :

Episode 1.—Abraham Lincoln signs the U.P. Act assuring a transcontinental railway. Buffalo Bill and his pals are pony express riders. Indians attack settlers' cabin. Regulars leave Fort Kearney, Neb., to fight Indians.

Episode 2.—Chief Sitting Bull and his Sioux warriors prepare for hostilities. Allan Pinkerton discovers sinister interests operating in Washington. Confederate outriders near Fort Kearney.

Episode 3.—Camp scenes of Union and Confederate armies, showing Grant and Lee. Sleeping Union sentry sentenced to death. His mother pleads with Lincoln.

Episode 4.—Lincoln pardons the boy sentry. Art Acord (the star) enlists in Federal cavalry. Overland stage lines in operation. Fighting near Richmond, showing cavalry in charge. Appomattox. Lee surrenders.

The chief characters linking up these events are Colonel Carter and his daughter Alice, together with Art Taylor, a pony express rider, whose adventures are interwoven very ingeniously and with great skill with the historical events. The last-named, with Buffalo Bill, save the Carters from an attack upon their home by Indians. Meanwhile, in Washington sinister interests are desirous of preventing the passage of the Act authorising the building of the Union Pacific Railway. Failing in their attempt to prevent President Lincoln from signing the Act, they search records and find what they believe to be the junction site of the Central and Union Pacific Railways. Believing his property to be valuable, they attempt to terrorise Carter and drive him off his homestead.

The four episodes shown promise well for a serial in which interest is well sustained. Some of the situations are conventional serial situations, produced by the usual circumstances and solved in the usual manner. Nevertheless, the attention is well held, and the picture should find appreciative audiences where patronage favours this class of picture. Among the numerous characters special mention must be made of Joel Day's Abraham Lincoln. The make-up is almost perfect, and the ungainly figure and awkwardness of gesture is well interpreted. Art Acord, as Art Taylor, also does well.

How a Man Loves.

Attractive Jewish picture sincerely acted.

RELEASED BY WARDOUR FILMS.

Length, 5,000 *feet.*

Release Date, August 27, 1923.

THE sympathetic presentation of Jewish characters upon stage or screen, or, indeed, through the medium of a novel, possesses a warmth as well as a whimsicality which is remarkably attractive. The presentation, however, must be well done, for one is alienated by anything like anti-Jewish bias. A well-acted picture with a Jew as a leading character is " How a Man Loves," which Wardour Films showed to the London trade last week. The part is taken by William V. Mong, whose facility of facial expression does much to assist the interpretation of the character.

The scene opens in Russia in 1898, where Nathan Levinsky, newly married, lives with his wife and baby child. The peasant wife's desire for finery results in her making inroads into the husband's savings, accumulated for the family's removal to America. Thus the departure is delayed, and before they can leave a pogrom has wrecked their home, and the Cossacks have marked the boy David with the hated cross upon the forearm.

Eventually they go to New York, where Nathan resumes his work as a pedlar, finding happiness in his homecoming to little David. His wife, attracted by the dress and company which a city offers, is eventually lured away by Max Levy, forger, and left stranded when the latter is arrested. Not caring to go back to her husband she drifts away, and unable to keep the child, leaves him at an orphanage where he is adopted by wealthy foster-parents.

Seventeen or eighteen years afterwards Nathan Levinsky, still possessing his quaint Jewish gestures and grimaces, is the owner of a ranch in the West, where his neighbour's daughter has as visitor to their ranch a young fellow, whom Nathan recognises by the mark on his arm as his son. A fire at Levinsky's farm leaves Nathan destitute again, and he goes back to the city to resume peddling again. But the young fellow has learned of his relationship to Nathan and follows, but before he is able to track him the older man has been successful in rescuing his son's fiancée from the infamous Max Levy. Then all is well, and the closing scene shows Nathan reunited to his wife, and the grandparents of the child of David and Helen, whom they are visiting in an auto.

The story upon which the film is based is by the leading actor, and the characters throughout are consistently drawn and interpreted. William V. Mong as Levinsky does very well, as do Lucille Ward as Rosie, Levinsky's housekeeper, and Marcia Manon as Esther Levinsky. The one drawback is that the picture does not appear to be so well lighted as it might have been, but, notwithstanding this, it is a picture that should do well in any theatre.

His Mysterious Mission.

" The Mixture as before "—Love, intigue, fights, melodrama, low comedy and Earle Williams.

VITAGRAPH PRODUCTION.

Length, 4,600 *feet.*

Released, November 5, 1923.

THIS is the usual well-acted, competently-produced Vitagraph offering, containing the familiar ingredients common to dramas hailing from these studios. Take a slice of South American republicanism, flavour with intrigue, add a good, generous dash of love and romance, sprinkle from time to time, while bringing up to the boil, a sufficient helping of cross-purposes, stiffen with a fight or two, lighten with low comedy, and serve to taste. This is the recipe followed in " His Mysterious Mission," and the resultant pictorial dish, if

Scene from " His Mysterious Mission."

Digitized by Google

NEW HALL IN SOUTH LONDON.

THE Prince's Picture Playhouse in Kennington Park Road, a building which has been promised for something like three years, opened its doors to the public last Monday, and half the inhabitants of that peculiar region between the Elephant and Kennington seemed agog to see all that was to be seen of the new structure.

Cecil Masey, L.R.I.B.A., the architect, is to be congratulated on a very fine building, one which possesses certain peculiarities not to be found in the majority of halls. These include a 16-foot external passage all round the hall, which serves as a fine exit from both ground and balcony floors in case of emergency. Another unique feature is the fan-shaped balcony, supported by steel girders, which actually juts out on each side beyond the limits of the "parterre."

The façade, of brick and white stone, includes an imposing flight of steps to the entrance-lounge, over which is a balcony which, apart from decorative effect, serves merely as an entrance to the projection room. Inside the swing doors, which keep out unwelcome draughts from the street, is a fine, oak-panelled foyer, tiled, and furnished on the left with the usual pay box, in which is installed an automaticket machine.

Further swing doors give access to the auditorium, with sloping floor, flame-coloured tip-up seats, and tasteful mural decorations in three delicate shades of brown. Hall lighting is amber normally, and greeny-blue during the performances. A pleasing feature of the arrangements is the position of the Ross projectors in their fireproof box. The lanterns are almost level with the centre of the screen, and the 20-foot picture (at a 112-foot throw) is, therefore, lacking in the distortion which is such a common feature of even some of our newest kinemas.

R. Ennis and a fine orchestra provide the music necessary to accompany the pictures, and an organ (at present under construction by a North-London firm of builders) will shortly add to this.

Prices are from 6d. to 1s. 10d., times 6 p.m. onwards, with a matinee at 3 p.m., and the films of the best—two features per program.

B. C. Howard-Smith has been placed in charge of the hall, which is owned by the company responsible for running the Queen's Hall, Newington Butts, not many yards down the road. The place is certainly comfortable, clean, airy, and inviting, and it will be a wonder if the promoters do not succeed in doing good business with their new venture.

REVIEW OF NEW PRODUCTIONS—*continued.*

not greatly different from hundreds which have preceded it, is appetising enough for those whose tastes in film fare do not yearn for the ultra-novel. *Item*, a swarthy-faced plotter who wanted to become President of Durango and to marry the daughter of a trustful millionaire; *Item*, a Secret Service man who, in order to spy on the plotter, visits low cabarets and takes a job as the millionaire's chauffeur; *Item*, a perky, young guttersnipe with a pathetic looking dog; *Item*, the inevitable maiden who makes the wheels of the plot go round. Big scenes: (1) Discomfiture of secret service man when discovered "looking for papers" in the plotter's bedroom, with subsequent fight and "show up" before beautiful maiden. (2) His capture by spies in a café, where he is gagged and bound, while the villain puts off to sea with the girl. (3) Storming of café by guttersnipe and his companions, followed by release of hero. (4) Chase after villain in a fast motor-boat. Earle Williams is the detective-lover-hero, and Gertrude Astor the millionaire's daughter—both up to standard. Claire du Brey has a sprightly part as Inez, a cabaret dancer, who knows all about the plot. "His Mysterious Mission" is not very mysterious, but it should make a pleasing top-liner for small halls.

TWICE A WEEK UNIVERSAL SERIALS.

MR. EDWIN J. SMITH, managing director of European Motion Picture Co., Ltd., makes the important announcement that very shortly Universal Pictures Corporation will be able to announce both a Monday and Thursday release for exhibitors on all Universal serials.

What that means is this. Universal will be able to guarantee a continuous supply of serials for 52 weeks in the year—six serials per annum—so that exhibitors can run two different serials each week. For example, they can run "Buffalo Bill" during the first three days, and the latest topical serial, "The Radio King," during the latter three days of the week.

To-day Universal is producing three times as many serials as three years ago. That has happened because they have been able to take the guesswork out of the serial, and produce only what they know will please. It is to cope with the ever-increasing demand for Universal serials that Mr. Carl Laemmle has instituted the Monday and Thursday release, designed to keep the exhibitor supplied with a whole year's output. Such a system will protect the exhibitor who books for the year against neighbourhood competition. It will secure the most popular serial stars for local exploitation, and give him plenty of time to advertise them.

The six serials announced are designed to contain exactly those elements that make for success. Each one is different—yet each one is unique. "Robinson Crusoe," featuring Harry Myers—there is no need to enter into description—"Perils of the Yukon," staging the trials and adventures of our famous gold-seeking pioneers; "In the days of Buffalo Bill," in addition to having a fine, wholesome moral and dramatising history, tells the life story of the famous Scout, W. F. Cody, so long a personal favourite in England. In "The Radio King," tied up with the most topical of themes, will be found a thrilling story in which the wonders of wireless figure most prominently. Following this with Jules Verne's immortal yarn of "Around the World in 18 Days," Universal will screen Fred Isham's exacting social life adventures, "Wolves of Society," in which picture-goers will no doubt welcome to realms of serialdom that handsome actor, Jack Mulhall.

Exhibitors are likely to have a foretaste of the quality of "Buffalo Bill" and "The Radio King" at the trade shows which will be held within the next few weeks.

CONAN DOYLE'S "FIRES OF FATE."

To be Produced by Gaumont's.

COLONEL BROMHEAD is going ahead with his plans for British production this year, and "Fires of Fate," the first of Gaumont's big British five for 1923, is well forward in preparation.

"Fires of Fate" is Sir Arthur Conan Doyle's play in which the late Lewis Waller appeared some years ago. Tom Terriss will produce the film version, most of which will be "shot" in Egypt. Terriss leaves for Cairo at the end of the month, and will be followed a fortnight later by the artistes and a studio staff from Shepherds Bush. The feminine "lead" will be Wanda Hawley, popular as a Realart and Famous-Players star. Miss Hawley is leaving for England immediately, and is due here on February 3 to join the other members of the cast sailing for Egypt on the 5th. The latter includes David Hawthorne, Nigel Barrie, Percy Standing, Cyril Smith, and Douglas Munro.

It is anticipated that the company will be away ten or twelve weeks. Tom Terriss is looking for big things from his cast; the feature of the picture will be "dramatic effect" amply provided for in Sir Arthur Conan Doyle's play; and, in addition, the picture should have fine "atmosphere" and excellent scenic effects.

Digitized by Google

Trade in the Yorkshire Territory.

New C.E.A. Officials—The Return of Arthur Cunningham —£50 from Leeds for Tax Campaign.

From our Leeds Correspondent.

HAS Yorkshire given its fullest support to the campaign for the abolition of the Entertainments Tax? I should say "yes," unless it be in one particular detail. There was an interesting reference to this matter at the annual meeting of the Leeds and District Council of the C.E.A. last week-end, when the local secretary (Mr. E. M. Rush) read a letter from Gavazzi King complaining that members of the Leeds branch had not booked and shown the Tax Abolition films in order to support the campaign, and suggesting that the time had come when it would be well for members to subordinate their personal feelings to the general good of the trade.

The Chairman (T. Herbert Kaye) said that they were on the highway now to partial success in the campaign, and he would like, if possible, that Leeds members would obtain these films and show them. They were calculated to influence public opinion, and it was a big thing to get the backing of the public. He went on to say that money for the campaign was running short, and the authorities in London were averse to putting on another levy, regarding it as unsatisfactory. He, therefore, wished to propose that out of their funds they should vote a donation of £50 towards the Campaign Fund. The money would be well spent, and he suggested that it would be better to so employ it than to keep it doing nothing. J. Mackenzie seconded this proposition and, Mr. Martin having supported, it was unanimously carried.

T. Herbert Kaye As C.E.A. Vice-President?

At the same meeting Mr. T. Herbert Kaye moved that the Leeds Council should support the nomination of Major Gale for the presidency of the C.E.A. in the coming year, Alderman Trounson having definitely decided not to seek re-election. John Briggs seconded, and this was agreed.

J. Mackenzie said that it was the wish of the Leeds committee to nominate the chairman, Mr. Kaye, for the office of vice-president of the C.E.A. In his opinion, Mr. Kaye was one of the leading men who attended the General Council meetings, and he was undoubtedly one of the best delegates that had ever been sent from Leeds. Leeds was a very important branch, and ought to have the honour. This was seconded by Mr. Martin, and, having been supported by J. H. Taylor, was unanimously adopted.

Arthur Cunningham Takes a Hand.

Probably nothing said or done at the above-mentioned meeting will be more welcome than the election of Mr. Arthur Cunningham to be vice-chairman of the branch. Mr. Cunningham has too long refrained from taking a really active and official part in C.E.A. affairs, and his return cannot be other than for the good of the trade.

A Tribute to the Late J. J. Bennell.

By the way, it should not go unrecorded that at the C.E.A. meeting Mr. T. Herbert Kaye made sympathetic reference to the loss sustained by the trade by the death of J. J. Bennell. He had, he said, been known as the father of the trade for a number of years, and all who knew him had a high appreciation of his integrity and an admiration for him as a man of high principle. He moved a vote of condolence with the widow and family. Arthur Cunningham seconded, and the vote was accorded in the usual way.

"Listening In" At Walturdaw's.

The Walturdaw office in King Charles Croft, under the management of Mr. C. P. Metcalfe, has recently undergone various structional alterations, and now these are completed wireless has been installed. Last Friday evening the apparatus, although not yet finally adjusted, was put through tests by Mr. L. Grant, the chief engineer of Walturdaw's, along with Mr. H. Oakenfold, the local accessories man. Mr. Metcalfe and Mr. Donne, the firm's branch inspector, and others present, were highly satisfied with the results, the "bed-time" stories from Manchester and messages from further afield being clearly heard. Another week and the numerous inquiries after these Walturdaw's wireless sets will be able to call in and "sample" the installation.

Pipers for "Rob Roy."

The introduction of two pipers who played the Tyneside Scottish "over the top" at La Boiselle and other places was a distinct success for "Rob Roy" at the Scala Cinema, Leeds, last week. They piped a reel or two under the spot-light, prior to the film beginning, and then retired behind the operating box to intersperse music, including a dirge, later on. Their performance was warmly applauded, both at the beginning and the end.

Vocalists for "Bohemian Girl."

Harry Carter, of the Crescent Picture House, Dewsbury Road, Leeds, did so well first time with "The Bohemian Girl" that last week he put it on for another three days, this time with two vocalists—a lady and gentleman—to sing "The Heart Bowed Down," and three other of the popular airs. The screening was again very successful.

Measles!

Measles is rife in Leeds, and many exhibitors in the more thickly populated working-class districts are losing a lot of patronage. One exhibitor the other day told me he estimated that the epidemic was directly or indirectly responsible for a 25 or 30 per cent. drop in his takings.

Death of "Steve" Dixon.

One of the oldest film renters in this territory, and a very well-known personality in the North, has been removed by the death from consumption in Gateforth Sanatorium of Steve Dixon, who was among the first half-dozen renters in Leeds, representing as Yorkshire manager in his day many well-known renting firms. One of the old "boys," he had been laid aside for some time, but he will, nevertheless, be missed.

Digitized by Google

Jan 27

"Clean and Sweet as New Mown Hay"

37

THE OLD OAKEN BUCKET

MAY TULLY'S
DRAMA OF THE HEART.

TRADE SHOWS

GLASGOW. CINEMA HOUSE. MON. 29th .. 11 a.m
BIRMINGHAM. SCALA WED. 31st .. 11 ..
NOTTINGHAM. ELITE THURS' 1st FEB .. 11-15 ..
SHEFFIELD. UNION ST. P.H. MON 5th .. .. 11 ..
NEWCASTLE. NEW PAVILION. FRID 9th .. .. 11-15 ..
BRISTOL. QUEEN'S P.H. SUN 18th .. .. 3 p.m
DUBLIN. LA SCALA. WED 28th .. .. 11 a m
MANCHESTER. GAIETY. WED 14th .. .. 11-30 ..
LIVERPOOL. PALAIS de LUXE. TUE 13th .. .. 11-30 ..

V & F

ONE SOLID HOUR OF LAUGHS

HAROLD LLOYD

AS Dr JACK in

"DOCTORS ORDERS"

TRADE SHOWS.

LIVERPOOL - FUTURIST, LIME ST. TUE-30- 11-15 AM
MANCHESTER - GAIETY..... WED-31- 11-15 -
CARDIFF - EXCHANGE..... FRI- 2ND FEB- 12-15 -
LEEDS - MAJESTIC..... TUES- 6TH " 11 A.M.
SHEFFIELD - UNION ST P.H.... WED- 7TH - 11 -
GLASGOW - CINEMA-HOUSE... MON- 12TH - 11-30 AM
NEWCASTLE - NEW-PAVILION... TUES- 13TH - 11-15 -
BRISTOL - QUEENS P.H..... SUN- 18TH - 3 P.M.

Digitized by Google

SEVERIN MARS

OF J'ACCUSE FAME

IN —

WHY MEN GO WRONG

TRADE SHOWS.

GLASGOW —————— CINEMA HOUSE
MONDAY 29th at 11 a.m.

NEWCASTLE — STOLL PICTURE HOUSE
WED. 31st at 11-15 a.m.

DUBLIN —— LA SCALA —— WEDNESDAY
FEB. 14th at 11-30 a.m.

LIVERPOOL —— PALAIS DE LUXE ——
FEB. 6th at 11-30 a.m.

MANCHESTER—GAIETY FEB. 7th 11-30 a.m.

W & F
FILM SERVICE LTD
62. FRITH St LONDON. W.
PHONES:-
REGENT-5734

PHILLIPS TO PRESENT "ABOVE ALL LAW."

An Indian Miracle.

THE Phillips Film Co., Ltd., will present "Above All Law" at the Alhambra, Leicester Square, on Tuesday, February 6, at 11 a.m. The film will be preceded by a short prologue, details of which will be announced next week.

Some idea of the size and character of "Above All Law" can be gathered from the photographs reproduced on this page. It took over 18 months to produce, and 50,000 people took part in it. The cast includes Conrad Veidt, Lyda De Putti, Mia May, and Bolard Gootzke, the latter artiste giving a most impressive representation of an Indian Yogi, whose super-natural powers play a big part in the story. Though scarcely 7,000 feet long, "Above All Law" contains as much variety and as many thrills as a 15 twopart serial. The majority of the action takes place in India and the Province of Eshnapur, whose ruler, Prince Ayan, has acquired a veneer of Western civilisation.

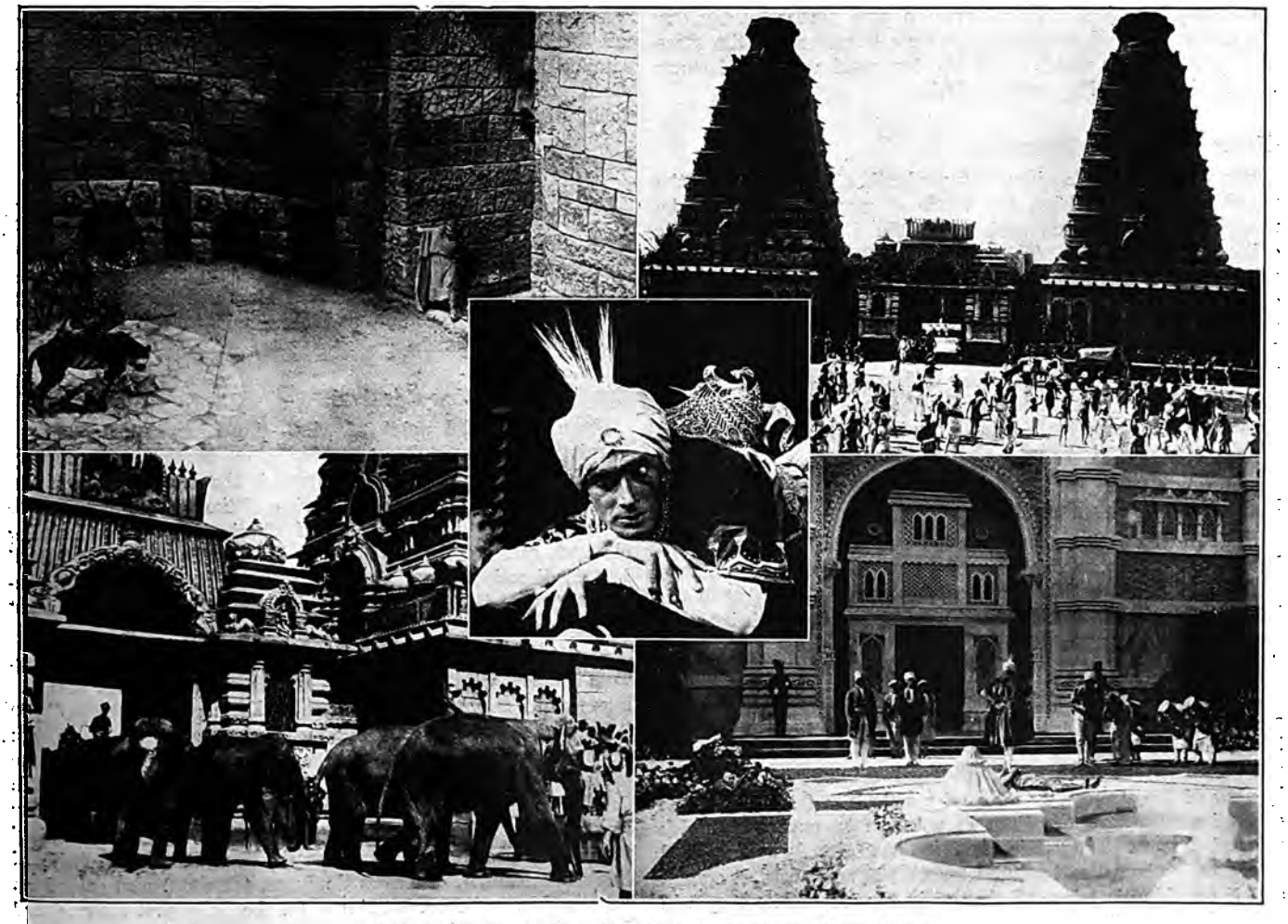
Double photography and other "tricks of the trade" are the feature of "Above All Law." The miracles wrought by the yogi have been cleverly and convincingly done. In every instance the illusion is perfect, and it is impossible to detect "how it is done."

In point of investiture the production is massive, the great tower, the temple of the Unknown God, the beautiful ornate Palace of the Prince, with its huge garden and fountain, the immense tiger arena, and the Hall of a Thousand Pillars, are but a few of the magnificent and convincing sets in the picture which, as a whole, is said to be unexcelled in splendour by any picture yet produced. A staff of trained experts went to India before "Above All Law" was made, and had obtained innumerable photographs and mass of data; every scene is, therefore, correct in detail and atmosphere.

Mr. Featherstone, the Swansea Court Missioner, believes in the possibilities of the kinema, and he discounts the theory that the kinema is an incentive to juvenile crime. Discussing the matter in the Swansea Police Court last week, Mr. Featherstone said he was convinced that there were great possibilities in the screen, and he felt that if only children could be made to go to the pictures earlier in the day so that they would not be on the streets late at night, it would be of great benefit to them.

It is announced from America that Pola Negri is to appear in a film version of the play "Declassé." The British public first made the acquaintance of Pola Negri in "Passion," which is now running in the provinces, and her new picture is said to give her an even greater opportunity to display her histrionic powers.

FINE INDIAN SETTINGS IN ELABORATE NEW PICTURE.



SCENES FROM "ABOVE ALL LAW," PHILLIPS' NEW SUPER.

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

The Art of "Presentation"—Imperial Films and the New Hepworth Program—Enterprise at the Piccadilly—Reduced Prices—Coming Big Pictures.

ALL wise showmen are nowadays full of enterprise and desirous of screening the pictures which, thanks to the lay Press, are in the "public eye" as soon as possible, and to this end they are keeping their date books open.

"Presentation."

The art of picture presentation—for it is an art—has spread, I am pleased to hear, to the smaller towns and the villages of Lancashire with good results. "Put over" in a similar manner as at a prominent Manchester city cinema, "The Bohemian Girl" proved an unparalleled attraction at a hall in a small township not a hundred miles away during the past week. In fact, on good authority I learned that the demand for reserved seats was hard to cope with.

Hepworth's Local Offices.

The fact that the Imperial Film Co., Ltd., has now been taken over by the Hepworth Film Service, Ltd., will occasion no changes at the local offices. Mr. Thomas Chilton will continue to act as northern general manager of the company, and Mr. J. E. Gilchrist as manager of the local branch. These two gentlemen have just returned from a very successful two-day conference in London, where they were impressed by the three Hepworth specials which mark the inaugural work of the new Hepworth Picture Plays (1922), Ltd.

Enterprise at the Piccadilly.

When "Nero," the giant Fox production, is screened at the palatial Piccadilly during the whole of next week it will be preceded by a prologue spoken by Mr. Bryn Gwyn and an epilogue sung by him. This will be the first occasion that any film at the Piccadilly has had vocal accompaniment since its opening, and it is interesting to note that the prologue is the work of the Piccadilly advertising manager, James A. Gartell. It is titled "The Apostle's Lament." The epilogue, "The Patriarch's Prayer," was written and composed by Mr. Bryn Gwyn, and this gentleman has already won many admirers in the Manchester area for his fine work in "Chu Chin Chow," in which he portrayed the part of the Cobbler.

Reductions at the Futurist.

Until further notice patrons are to be admitted to the Futurist, Peter Street, between the hours of 1 p.m. to 5 p.m. for a charge of 6d., which will entitle them to take a seat in any part of the house. The experiment is naturally being watched with interest.

A First Step?

A local newspaper suggests that "this is the first step towards a reduction in the price of admission," which it may possibly be; but there are wise men in the trade who, whilst they do not desire to interfere with individual opinion, consider that in view of the strong possibility of a reduction (at least) in the entertainments tax, the time is not ripe to experiment with reduced charges. The public, they say, have already been trained to expect the benefits of reduced taxation if, and when, it comes, and if anything is taken off charges in the meanwhile they will expect it to remain off.

Lester's Program.

Mr. George Harrop is now acting as representative for Albert Lester, whose film, "The Great Beyond," had such an excellent reception during the week. Arrangements are now well in hand for the presentation of "Jessica's First Prayer" and "Little Meg's Children," for which Lester holds U.K. rights, at an early date.

European's Next.

"Buffalo Bill" is the somewhat attractive title of the picture which European are to present to the trade on Friday next at the Deansgate Picture House. It stars Art Acord, who has won many admirers for excellent work in previous productions.

Postponement of "Paddy."

The much expected screening of "Paddy-the-Next-Best-Thing" did not come off on Friday as announced, and it will not appear here now until the last week in February.

"The Romany" in Manchester.

When "The Romany," the Welsh Pearson production, starring Victor McLaglen, is trade shown at the Deansgate Picture House on Wednesday next week, its presentation will be made in a similar atmosphere to that created on its *premiere* at the New Gallery, with lighting effects, etc. There will also be a special lobby display of advertising aids.

Preparing to Receive "The Prodigal Son."

Failing to secure permission for a Sunday viewing of "The Prodigal Son," the local Stoll management has done the next best thing by securing the Winter Gardens for a whole afternoon in order that the film may be shown in its entirety. Tuesday, February 20, is the date fixed. A start will be made with the showing at 11-30 prompt, and there will be an interval from 1-30 to 2-30 for lunch.

Sports Association Carnival.

From the social point of view the Kinema Trade Sports Carnival held at the Empress Ballroom, Pendleton, on Friday last, beat all its predecessors, even if the attendance was not so large. The raising of the price of the tickets appeared to have had the desired effect of eliminating an undesirable element, and possibly a judicious distribution of tickets helped in this direction, too. Evening, rather than fancy, dress predominated on this occasion, and the task of the judges was not so hard as usual.

Perhaps the most striking costume was that worn by Mrs. Tom Preston, wife of the local European representative, who was appropriately garbed as Priscilla Dean's "Cigarette" in "Under Two Flags." She won a special prize, as she deserved to do, and other prize-winners connected with the trade included Mrs. Haunt and Irene Haunt, wife and little daughter of Harry Haunt, of the Langworthy, Seedley. They represented Madame Du Barry ("Passion") and "Jackie" Coogan, respectively. As "Jazz," Mrs. Boardman (wife of Ernest Boardman, of Palais de Luxe, Chorlton) also gained an award. Mr. and Mrs. Wilkinson (of the Collyhurst Cinema) and Mr. and Mrs. Buhicrosan (F.B.O.) were the judges.

Digitized by Google

If future events reach the high standard of this last function the organisers will deserve well of the trade, as will also Councillor Fred Emery, who gratuitously provides the hall, etc. This, it should be mentioned, has lately been renovated and brought right up-to-date. The next notable Sports Association social event, the Trade Dinner at the Albion Hotel on March 23, is already being anticipated with interest.

"The Virgin Queen."

E. Grattan Milloy, who has the handling of "The Virgin Queen" in these parts, went to London to be present at the initial screening of this J. Stuart Blackton production, and has returned quite confident that it will prove eminently satisfactory to his clients. There is a probability that it will play a season at a city theatre at an early date, in which event it will not be trade shown. The matter is not, however, at the moment definitely settled.

Another picture which Milloy intends to screen during the next few weeks is titled "Men, Women, and Memories," and its star is James Kirkwood, of "Man—Woman—Marriage" fame.

The version of the strong W. W. Jacobs story, "The Monkey's Paw," is another subject he has coming along, and those who know the story will realise the great possibilities of this in film form.

Gaumont Gossip.

In their new premises Gaumont's have been able to fix up a private theatre as comfortable as their old one, and it will probably soon become as popular. Gaumont's is perhaps the only renting firm in the cottonopolis which has continued to utilise its own theatre for trade screenings over a long period of years. The two-reeler, "In the Footsteps of De Rougemont," which they have lately shown, is a film of great interest, and is worthy of a place in all programs.

Montrose to Make a Move.

Frank Montrose will cease to act as representative for the Clarion Film Agency at the end of next week, and contemplates starting a concern of his own.

Blakeley's Trade Show.

John E. Blakeley's picture, "A Royal Romance," referred to in our pages last week, is to be on view at the Gaiety on Tuesday next. I understand that in connection with this film arrangements are being made to provide exploitation aids, and appropriate music to accompany it.

"Foolish Wives" to be Released in Salford.

As in the case of the film titled "Blindfolded," another film which the Manchester Watch Committee will not allow to be screened at halls under their jurisdiction is shortly to appear on Salford picture house screens. I refer to "Foolish Wives," which is to open its career in the district at the Empire, Cheetham, on February 12. The following week it will run also at the Alexandra, Cross Lane, and Scala, Pendleton, and later at the Victoria, Broughton.

"Your Best Friend."

An interesting exhibit on Wednesday next at the Winter Gardens will be "Your Best Friend," which Walturdaw's are controlling. This is said to have been Miss Vera Gordon's masterpiece, and as this lady has many successes to her name it should attract a good audience. It is intended for immediate release.

Springer's Premises.

The firm of J. Springer, who specialise in supplying all things needed in connection with the successful running of kinemas, excepting films, have been fortunate in securing ideal premises at 105, Corporation Street. On the ground floor they have a spacious showroom which has been equipped to permit an excellent window display of their various goods to the trade, and on the first floor of the building they have got a still larger showroom and offices. "Ted" Horder, the local manager, has already started activities, but it will be a few days before the premises are completely fitted up. He extends a hearty welcome to both old and new friends, however, to call round as early as possible, for Springer's catalogue, he says, includes numerous articles of interest to showmen.

"Oliver Twist" Arrives.

"The Four Horsemen" concludes a triumphant four weeks' season at the Royal to-day (Saturday), and the picturised version of "Oliver Twist," starring Jackie Coogan, will begin a two weeks' season there on Monday.

In connection with this film the exploitation expert of the First National company, Mr. Goodman, has been in Cottonopolis during the past week, and several novel methods of introducing this subject to the public notice will doubtless be utilised.

A Convincing Victory.

The local trade footballers had a happy day at Radcliffe on Wednesday, when they beat a tradesmen's eleven by the somewhat startling score of 14—2. From all accounts the film boys gave their best performance of the season, and in view of recent successes they should be encouraged to attach themselves to the Manchester Wednesday League next season if it is possible for them to do so.

"Doctor's Orders" and Dispatch.

With audiences in this district Harold Lloyd is a great favourite, and naturally, on that account, exhibitors are waiting anxiously to see "Doctor's Orders," his latest and, according to all accounts, his best production. Dispatch Film Service, on behalf of W. and F., control this film in these parts, and already they have had many inquiries regarding it, which are likely to be augmented immediately after its showing, which is to take place shortly. Other subjects from the same source which are likely to attract a great deal of interest are "The Old Oaken Bucket," a production which it is said will charm all classes of patrons, and "Why Men Go Wrong," which stars Severin Mars, a strong and forceful actor whose fame is sufficient to attract attention to the subject.

Another Gaumont Serial.

Gaumont's announce that it is their intention to trade show "The Son of a Buccaneer" at the Gaiety on Tuesday, February 6, at 11 a.m., and in the afternoon of the same day in their own new showroom at 41, Corporation Street. This is a serial in 12 episodes, due for April release, and in its cast are included Aimé Simon Gerard, who will be remembered as D'Artagnan in "The Three Musketeers," and Biscot, the popular comedian.

WANTED!

A Smart Representative to act throughout Lancashire Territory for Manchester Renting House.

Apply giving particulars of past experience to:
Box B64, "The Film Renter & Moving Picture News,"
2 John Dalton Street, Manchester.

Digitized by Google

Trade Movements in the Midlands.

Licences for Houses that are never built—Death of Ex-Film Journalist—An Easter Opening.

By our Birmingham Correspondent.

TWO interesting ceremonies were down for performance recently at the luncheon at the White Horse Hotel, Birmingham, which preceded the annual meeting of the Birmingham and Midland C.E.A. First of all, the Lord Mayor had accepted an invitation in order to receive a cheque representing the trade's recent effort on behalf of the City Unemployment Fund. Then a surprise was in store for Councillor G. F. McDonald. His fellow-exhibitors marked their appreciation of the long and valuable services he has rendered the trade by a presentation, details of which will appear in my next batch of notes. From what I could glean, the patronage of the public of the special Sunday evening performances in aid of the Lord Mayor's Fund, did not prove so extensive as was anticipated; but all things considered the C.E.A. regard the result as satisfactory.

C.E.A. Officers.

It was generally understood that Mr. Lewin P. Samuel, the managing director of the Greater Scala (Birmingham), Ltd., had accepted the members' invitation to continue in office as chairman of the branch for a second year, and that Mr. E. Hewitson, of Smethwick, would again fill the vice-chair. I am glad to report that Mr. Samuel is now convalescent after his recent motor accident. Last week-end he left his home for the first time.

Many Regrets.

Renters and exhibitors alike heard with deep regret of the death of the well-known Birmingham journalist, Harry H. Doe, who for several years, was editor of "Films," a local trade journal, which failed to weather the unprecedented slump of 1922. His "Kinema Friends" sent a floral tribute, while Mr. Charles Williams, of the Futurist, personally represented the trade at the funeral.

No More Dilly-Dallying.

At last week's Special Licensing Sessions the Birmingham justices made it perfectly clear that they had grown weary of granting provisional licences in connection with schemes for new kinemas which never materialised. At least half-a-dozen schemes have been approved of by the City Justices during the past four years, and to-day there is not the slightest evidence that the buildings will be erected. It was not surprising, therefore, to find the chairman (Mr. G. Bryson) announcing that in future the justices would not grant any new licences unconditionally. They had several on their list, in respect of which promises to build had been made, and nothing had been done. All future applications would be dealt with on the understanding that the time limit fixed would be adhered to.

Rival Promoters.

Mr. Bryson's announcement was made when the justices granted the application of Mr. Charles Alden for permission to build a picture theatre on a plot of freehold land owned by him in Yardley Road, Acock's Green. He had a rival in Mr. H. S. Peckmore, of Edgbaston, who was anxious to erect a kinema on the other side of the road. Mr. Alder's scheme provided for the erection of a theatre, with a seating capacity of 1,000, at an estimated cost of £20,000, while his opponent was prepared to spend £25,000 on a hall with accommodation for 800 people. Mr. Alder's solicitor assured the justices that his client was in a position to put the work in hand in a month's time, and his application was granted on the understanding that the building was commenced within two months and completed before November 5 next.

An Easter Opening.

Excellent progress is being made with the erection of The Oak Picture House, Selly Oak, which will take the place of the out-of-date hall in that suburb belonging to Selly Oak Pictures, Ltd. The Oak was designed by Mr. Harold S. Scott, the architect responsible for the Birchfield Picture House and the Empire, Kidderminster. With a seating capacity of 1,100, The Oak will, in all probability, be opened at Easter. Of reinforced concrete and brick, the front elevation will be finished in mottled Hollington stone, relieved by brindle brick panels. The estimated cost is £25,000, and a feature of the internal decorations will be a frieze containing life-size classical figures. This is being executed by the Stratford-on-Avon Guild. Messrs. T. Elvins and Son, Handsworth, are the contractors, while that well-known Birmingham firm of theatre furnishers, Messrs. W. W. Turner, of King's Heath, have secured the contract to furnish The Oak.

Two Newcomers.

Two newcomers came to Birmingham on the renting side last week, for Mr. Ernest Reed joined Mr. Ralph Solomon at the Midland branch office of Associated First National, and Mr. Colin Campbell now has charge of the Birmingham branch of Phillips Film Co. A native of Sunderland, Mr. Reed is well known in London trade circles, having been associated with several renting houses, while from 1916-1919 he filled a prominent managerial position with the Fox Co. In Mr. Colin Campbell renters welcomed an old friend, for he was managing director of the old Perfection Pictures, Ltd., until September, 1921, when he went to the London office of the Alliance Co. For the past year he has had charge of the South Yorkshire territory for Phillips, his headquarters being Sheffield.

Renters' Briefs.

Mr. John Jacobs informs exhibitors that the trade show of "The Prodigal Son" will be held on Sunday, February 18, and not the 11th as stated. Owing to the length of this Hall Caine feature, the screening will commence at 5-30 p.m. at the New Street Picture House, Birmingham.

Mr. Carr is now handling a new Allied Artists' trio of features in "Tess of the Storm Country" (Mary Pickford); "Salome" (Nazimova); and "A Woman's Fool" (Mary Alden).

Mr. J. I. Norfolk (F.B.O.) has secured first runs at the Futurist, Birmingham, on "Shifting Sands" (August) and "Passion" (September).

Mr. Harold Boodson reports good business on Ideal's latest series of short stuff, which includes the Lloyd Hamilton comedies, the Cameo single-reelers, and the tense two-reel dramas.

Digitized by Google

Digitized by Google

The Phillips Film Co will

Typical Scenes from

at the Alhambra Leicester Sq.

Digitized by Google

present 'Above all Law.'

"ABOVE ALL LAW."

on Tuesday Feb. 6th at 11 a.m

Digitized by Google

LESS THAN TWO WEE

BARELY a fortnight now separates the trade from the Demonstration of the three new "Ideal" subjects,

"THROUGH FIRE AND WATER"

adapted from the widely read novel, "Greensea Island," by Victor Bridges. Thomas Bentley production. Starring Flora le Breton and Clive Brook.

"THE GRASS ORPHAN"

adapted from "Paupers of Portman Square," by I. A. R. Wylie. Frank H. Crane production. Starring Margaret Bannerman and little Peter Dear.

"THE HARBOUR LIGHTS"

the great George R. Sims and Henry Pettitt melodrama. Tom Terriss production. Leading "stars," Tom Moore and Isobel Elsom.

On the same occasion

BROADCASTING

All about the new wonder.

2 vivid little reels.

STAND READY FOR THE MOST

Ideal Films Ltd.,

Digitized by Google

KS

TO THE GREAT "IDEAL" FILM DEMONSTRATION

SO great is the confidence of "Ideal" in these productions that they are inviting the trade, at their own expense, to be their guests in London, for the Demonstration, at the Marble Arch Pavilion, on February 6 and 7, next.

Exhibitors in London and country alike will thereby be given an early and equal opportunity of seeing these pictures, and spreading their views upon them in the trade.

When they book them they will have the strenuous co-operation of "Ideal" in making them a triumphant success—by advertising, special songs, expert assistance in novel and effective presentation, and in many other ways.

The forthcoming Show will be a striking exemplification of the "Ideal" plans.

UNIQUE EVENT IN TRADE HISTORY

76-78 Wardour St., W.1.

Digitized by Google

To Buyers of

F

TWO BRI

"With Cu

"The Girl with the

Featuring that Clever and Beautiful Artiste

Can be seen any time by appointment on application to

VICTOR CARTER, LTD.

15, CARLISLE STREET, SOHO, W1.

Digitized by Google

U.K. and Territorial Rights.

OR SALE

LLIANT COMEDY FILMS

pid at the Wheel"

and

Mask"

OSSI OSWALDA.

Phone: REGENT 135

Wires: "FILDEFRA"

Digitized by Google

"The Splendid Lie"

A winner

for

Any Hall
Any Time
Anywhere

To be Shown to the Trade at

LIVERPOOL: The Scala, Lime Street, January 29, at 11-0 a.m.

MANCHESTER: The Gaiety, Peter Street, February 2, at 11-0 a.m.

PEARL FILMS, LTD., St. Mary's Street, Manchester, and Adelphi Chambers, 53 Lime St., Liverpool.

Head Office—86-88 Wardour Street, London, W.1.

Digitized by Google

Pathos
Humour
Heart Interest
Mystery—
see

Marjorie Daw &

Roy Stewart
in
Pearl Films'
second new six-reel masterpiece

"A Motion to Adjourn"

To be shown to the trade at the

Shaftesbury Pavilion
Friday Feb. 2, at 11 a.m.

On the same occasion a new two-reel drama will also be shown

Pearl Films, Ltd.,
86-88 Wardour Street, W.1.

Digitized by Google

"A FILM WHICH IS WORTH

is the opinion of E. A. BA

of THE DA

"THE THRE

The Great French Picture which has astounde

NEVER HAS A FILM OF RECENT YEARS RECE

READ "THE TIMES"

"The Three Masks," a French film, which was shown privately last week, is an unusually interesting production. It is distributed in this country by General Kinema Films, Limited, and a leading part in it is taken by Henry Krauss, whose work in the film version of "Les Misérables" will be remembered by many people. It is not avowedly a "super" film, for it contains no elaborate "built up" scenes, and little money can have been spent on the costumes of the artistes, but, nevertheless, it is far more worthy to be called by that name than nine-tenths of the productions which are at present dignified with it.

"The Three Masks" tells a gripping story with great skill, and the acting puts the seal

THEN BOOK

THE GENERAL K

(Distributors of

152-8 Wardou

'Phones:—Regent 3000/3001

Digitized by Google

TEN FLIMSY STAGE PLAYS"

UGHAN, the eminent critic

LY NEWS of

E MASKS"

all the critics and taken the trade by storm.

VED SUCH LAVISH PRAISE FROM THE PRESS

CRITIC'S OPINION :

on to the work so well begun by the scenario writer and producer. The result is a film which on its artistic merits can confidently be numbered among the select company of the world's best films.

The subject of the film is rather gruesome, but it is dealt with so cleverly that its unpleasantness is difficult to realise until it is all over.

This part of the film is magnificently acted by M. Krauss, and indeed the acting throughout is admirable. The sub-titles are commendably few, but quite enough to make the story clear, and some of the Corsican scenes are magnificent.

IT FROM

NEMA FILMS, LTD.

"General" Films),

Street, W.1.

'Grams:—"Nunbeter, Westcent,London."

Digitized by Google

TO RENTERS & OTHERS.

FIRST CLASS

PROJECTION THEATRE

¶ Centrally situated, well fitted, heated and furnished. Mahogany panelled. The finest screening by new Projectors.

¶ Available for private viewing of Films at Moderate and Inclusive Charges.

Apply: **LOW WARREN,**

FILMS de FRANCE Ltd.,

15 Carlisle Street, W.1.

Phone: Gerrard 135 Phone: Gerrard 135.

Digitized by Google

Kinema Activities in Liverpool Area

Films for the Home—Good Business with Big Productions.

From our Liverpool Correspondent.

WILF. BAINES, manager of the Premier Film Services, Ltd., Dale Street, is at present making a special feature of compiling programs of films suitable for kinema shows in the home. Since Mr. Baines embarked upon an effective publicity campaign in connection with this matter, it is remarkable how many inquiries have been received, and that over an extensive area. The programs are well varied, and show considerable skill in selection. They are so arranged as to provide for a show of from one to two hours. The price of the programs ranges upwards from ten shillings for a night. The popularity of this departure bears eloquent testimony to the increasing interest which is being manifested in kinematography by all classes of the community, and particularly by the more youthful section.

Ideal Successes.

F. W. Ingram, who controls the interests of the Ideal Film Co., locally, had a trade show at the Palais de Luxe recently which was remarkable both for its quality and quantity. There were screened the first two of the Ideal "Potted Dramas," two Lloyd Hamilton special comedies, and two Cameo single-reel comedies, the last-named featuring the well-known Jimmy Adams. An audience well representative of the exhibiting side of the industry in Liverpool and district was in evidence, and accorded a good reception to the films. The comedies are exceptionally funny, and Mr. Ingram anticipates having a busy time in the near future arranging dates for their screening at the kinemas in his territory. The other week Mr. Gurney, manager of the Lyceum Kinema, Egremont, on the Wallasey side of the river, ventured a second engagement of the great Ideal thrill, "The Runaway Express," and reports having had no cause to regret doing so. On the contrary, the film was received with perhaps even greater enthusiasm than ever.

The Jack Green Fund.

Apropos the concert which is being promoted on behalf of the benefit fund for the widow and children of the late Jack Green, practical expressions of sympathy with the movement continue to be received by August Denton, the hon. secretary of the fund. In addition Messrs. R. H. Gillespie (on behalf of Moss Empires) and Percy Broadhead (Pavilion, Liverpool) have written gladly according permission for any or all the artistes appearing at their local establishment during the week concerned to give their services on behalf of the effort. A general meeting of the committee charged with the endeavour was convened for Tuesday this week with a view to making final arrangements for the function.

A Valuable Asset.

As I indicated last week, Sam Darlington has not been long in getting "fixed up." He has now entered the employ of J. F. Wood (who is the guiding spirit in several flourishing kinema enterprises on both sides of the Mersey), and will shortly assume the management of the Bedford Picturedrome, Walton. Mr. Darlington is a well-known figure in local entertainment circles, and his extensive experience of the kinema business should prove a valuable asset in his new capacity.

Business "Bucking Up."

While on the subject of recent local changes I may appropriately mention that Harry Goodman, who has joined the Liverpool staff of Famous-Lasky as one of their outside representatives, has now had an opportunity of making a business tour of North Wales with a view to familiarising himself both with the ground and also with the numerous clientele of the firm in the area indicated. The results have been gratifying, says August Denton, publicity manager of the Liverpool office, not merely from the point of view of the firm, but they are also unmistakably indicative of the fact that business in kinema circles is certainly showing an upward tendency, which is particularly welcome in view of the long-continued slump.

Cost of Film Hire.

The annual meeting of the North-Western Branch of the C.E.A. was arranged for last Friday afternoon, when advantage was also to be taken of the occasion to have a full-dress debate on the question of the increasing cost of film hire. The meetings, however, were merely held formally, and adjourned without discussion for the following reason, as set out by the secretary (Mr. G. Dudley West) in a circular to the members, viz.:

> The change of date is necessitated by an unexpected important development in connection with the Tax Campaign, which makes it imperative that our President (Alderman E. Trounson) must be in London on Friday next at a big meeting representative of the various bodies which contribute to the Entertainment Tax. In view of the great importance of the subject to be discussed at our branch meeting it was felt it would be better to change the date than lose the advantage of the presence and assistance of the president, seeing that he has given so much time to the study of the question, and that he may be able to suggest a sound workable scheme which will enable us to reduce the cost of our films.

"Preferred" Pictures.

F. P. Maynes informs me that he is receiving many inquiries regarding the stupendous program of which, on behalf of Walturdaw's, he hopes to shortly be in a position to announce particulars. "Your Best Friend," the first of the films, featuring Vera Gordon, was shown to the trade in London recently. The remainder of the output consists of what are known as "preferred" pictures, and will comprise about sixteen super-productions, which will be released almost immediately at convenient dates.

European Activities.

Regarding activities at European Motion house, H. V. Wallingford tells me that he is now prepared to negotiate bookings on the picturised version of Ouida's well-known novel, "Under Two Flags," which features Priscilla Dean in the rôle of Cigarette. Good business is also flowing from the thrilling racing drama super, "The Kentucky Derby," in which the principal part is played by Reginald Denny, who will be favourably recalled for the excellent work he has done in "The Leather Pusher" series of six two-reelers, which have been proving for some time past a popular feature of various local kinema programs. Added interest hereabouts attaches to these films from the fact that Denny is a Lancashire lad. I understand it is the intention of the European Motion Co. to issue some time this year a new series of films based on similar lines to "The Leather Pushers."

Allied Artistes' Bookings.

Frank Nolan, manager of that enterprising kinema, the Lyceum, Garston, reported capital business last week with the

(*Continued on next page.*)

Digitized by Google

Kinema Activities in Liverpool Area.—*Contd.*

great film, "Way Down East," as also did Mrs. Sharp, of the Scala, Birkenhead. This film has also been booked for early dates by the management of the Coliseum (Walton), the Bedford (Walton), the King's (Oakfield Road), the Gainsborough (Bootle), the Regent (Crosby), the Magnet (Wavertree), the Adelphi (Liverpool), and the Marina (Seacombe). Tom Griffin, who is handling this picture in this area in the interests of the Allied Artists Corporation, tells me that he is also engaged in negotiations which he anticipates will culminate in booking the same film at another seven halls in this district. When in Chester recently Tom did an excellent stroke of business. He booked the whole of the Allied Artists' new output to the Glynn Picturedrome, of which one of the co-directors is now Mr. J. White, who was formerly associated with the Music Hall Kinema in the old city. Similarly, the entire output has been engaged for a kinema in Newtown, Montgomeryshire. It was Tom's intention during the present week to make a business tour embracing the whole area between Liverpool and Aberystwyth.

"Three Masks"—A Genuine Super.

"Three Masks," a super film which Messrs. Hodson and Goddard are handling in this area on behalf of the General Kinema Films, Ltd., was screened for the benefit of the trade at the Deansgate Kinema, Manchester, on Wednesday of last week, and at the Prince of Wales Picturedrome, Liverpool, on the following day. It will be released in September. On the same occasions the audiences were also introduced to one of the series of twelve-two-reel Eddy Lyons comedies, which are due for release for public exhibition in March. As short feature items these comedies should be in great demand on the part of exhibitors.

New Hall for Saltney.

A kinema is in course of construction upon an advantageous site fronting St. Mark's Road, not far from the tramway route, in the thriving district of Saltney, near Chester. The main entrance will be in Coronation Street. The new venture will be both spacious and fitted out on thoroughly modern lines. The main hall will be eighty feet in length and forty feet wide, and will afford seating room for 540 persons. A commodious waiting-room and adequate cloak-room accommodation will be interesting features of the kinema, which will be heated through the agency of hot-water radiators, while a mechanical form of ventilation will be adopted. An effort is being made to have the building ready for opening in three months from now.

PICTURES IN PLYMOUTH.

THE attempt of the Plymouth members of the Devon and Cornwall branch of the C.E.A. to prevent the showing of D. W. Griffith's "Orphans of the Storm" at the Theatre Royal, Plymouth, has not succeeded. The film is to be shown next week, and will be the first thing following the successful pantomime. With regard to "Flames of Passion," which the exhibitors also objected to being booked to the Theatre Royal, the film has been secured by the Savoy, Plymouth (Biocolors). Mr. G. Mudge, the manager, made an offer at the conference between the exhibitors and Mr. W. Bruce Hacking, the managing director of Fleet Photo Plays, but an agreement was not reached then. Subsequent negotiations, however, were successful, and in this case the exhibitors have the satisfaction of securing the film for the kinema.

DAMAGES FOR SCRATCHED FILM.

Stedfast Win Case Against Glastonbury Kinema.

A HEARING of importance to the film trade took place at Wells, Somerset, County Court, of an action brought by the Stedfast Film Co., of 26, St. Annes Court, Wardour Street, London, kinematograph producers, against J. S. Anderson and J. Evans, of the Electric Theatre, Glastonbury, to recover £41 3s. 9d., the chief item being £25 16s. 8d. for a damaged film, entitled "Glastonbury: Past and Present."

Mr. F. V. Sugden, of London, who represented the plaintiffs, said the agreement was that the defendants should exhibit the film during a week in November and pay the plaintiffs a proportion of the receipts. The defendants wrongfully refused to show it at a matinee. The plaintiffs suffered loss in consequence and claimed £12 10s. By reason of the defendants' negligence, the film was very badly scratched and damaged and the plaintiffs, being obliged to have fresh prints of certain parts of the film, incurred an expenditure of £25 16s. 8d. The plaintiffs also claimed £2 17s. 1d., the agreed price for the hire of films entitled "Who Got Stung" and "The Pile Driver." Mr. Sugden added that it would be necessary to initiate the Judge into some of the mysteries of the industry. Judge Parsons, K.C., said he already knew something of them, having tried a kinema action in Cheshire which lasted several days.

Mr. Sugden said the plaintiffs were engaged by a number of prominent people at Glastonbury to produce the film, the scenario of which was written by Miss A. M. Buckton. The plaintiffs were then authorised to exploit it. It was given a private view in London, the film being then all right.

Mr. F. W. Green, a partner in the Stedfast Film Co., said the exclusive rights were with the company. A film was like a suit of clothes; it lasted according to its wear. He had used a film for two years with proper care and attention. The Glastonbury film was disgustingly scratched. The damage was brought about by the fact that being a new film it was not given the necessary care and attention by releasing the spring at the "gates." There was never any danger from fire if an operator kept his head. He repeatedly drew Mr. Anderson's attention to the state of the machine. A machine should be cleaned after every film had gone through.

Cross-examined, he said he did not know that the total receipts were only £9 18s. when the house was full. It was a perfect quality film. He denied the damage was caused by improper joining.

Mr. Anderson, who has been proprietor of the theatre for six months, said he considered the film a cheap one. They did much better with it than they usually did. He did not show at matinee because there were not enough people to pay expenses. He suggested that the organiser of the production offered to pay for the Chaplin films to "buck" the show up.

His Honour, giving judgment, said he was satisfied that the plaintiffs were entitled to recover damages. The first part of the claim was enormously magnified, but it was clear there was a breach of the agreement not to have given three performances. He was also satisfied that the film was in a perfect condition when handed to the defendants, and that it was badly damaged on being returned. His own opinion was that there was some inattention in passing the film through the gates and serious damage resulted, which was not challenged. The defendant was liable for the two Chaplin films. There would be judgment for the plaintiffs for £30 and costs.

Defendant offered to pay £5 a month, which was accepted.

Digitized by Google

SCOTTISH NOTES.

(By our Glasgow Correspondent.)

I HAVE just received a copy of the annual report of the Scottish branch of the C.E.A. for the year 1922, and I find from this document that the roll of the branch now shows 308 members. There were 32 new members enrolled during the past year; but, as there were also 41 resignations or transfers, this leaves a net decrease in the year of nine. "Some names included in the list of members," it is added, however, "should perhaps be deleted, as the subscriptions for their halls are in arrear, and whilst these are still included by us as members, they seem to have been wiped off the register in London."

Our Old Friend, "E.T."

It is also noted in the report that the principal business of the year was that relating to the Entertainments Tax. "This," it is observed, "was a very satisfactory campaign for the abolition of the reduction of this tax, and the thanks of the Scottish branch are due to Mr. McBride (convener) and the members of the E.T. Committee for the work done by them throughout the country. The thanks of the branch are also due to Messrs. Green for the assistance they gave by preparing films showing the working of the tax." In conclusion, the hope is expressed that with the revival of trade business with our different kinemas will become better, and that members will have more heart to attend to the affairs of the C.E.A. in which so many are deeply interested.

Our New President.

Congratulations to Bailie James Wright on being so heartily and unanimously appointed as the new President of the Scottish branch of the C.E.A. For several years past Bailie Wright has taken a particularly keen and prominent part in the C.E.A. movement, and his voice has been heard—always sensibly and soundly—on many questions. I feel sure that Bailie Wright will make that type of chairman, giving fair play to everybody, and I look forward to very happy and harmonious monthly meetings under his direction.

Our Cinema Club.

Reports of by no means a satisfactory character were offered at the recently held annual meeting of the Glasgow Cinema Club, and personally I cannot fathom the reason why so many members should have apparently ceased to take an active interest in this club's affairs. The G.C.C. opened its career under the most happy auspices, and it certainly looked as if it was going to supply a long felt want, but during the year the meetings have been rather poorly attended.

New Office-bearers.

As the new president of the Cinema Club for the ensuing year Mr. A. Howie has been appointed, and we have thus a very excellent successor to Mr. James McBride, who, from beginning to end, made a most excellent and enthusiastic chairman. Mr. Howie has been one of the club's most stalwart supporters since its inception, and we all join in wishing him the best of luck as president. Mr. James George has been appointed as the new vice-president, while the secretarial and treasury positions will be respectively occupied by Mr. William Kempsall and Mr. Sam Bendon.

MEETING OF SCOTTISH C.E.A.

(From our Glasgow Correspondent.)

HIGHLY satisfactory reports were offered at the recently-held annual meeting of the Scottish Branch of the C.E.A., which took place in the Central Halls, Bath Street, under the chairmanship at the outset of Mr. Ritson Bennoll, as the retiring president. An important matter under discussion was the election of the new president and vice-president of the C.E.A., and a letter from headquarters was read stating that Alderman Trounson had now definitely declined to be re-elected to the premier position. This intimation was received with much regret, and it was decided to send a letter to the alderman, on behalf of the Scottish Branch, appreciative of the work which he had done in the interests of the C.E.A. during the past year.

Mr. James McBride next moved that the Scottish Branch support Mr. Gale for the presidency, and—this having been unanimously agreed to—Mr. A. B. King next suggested that Mr. Thomas Ormiston should be nominated by the Scottish Branch as the new vice-president. They all knew (said Mr. King) of the ability of Mr. Ormiston, and they could not get a better man for the vice-presidency. Bailie Wright said that they were entitled to put forward one of theirs from Scotland.

It was unanimously decided to nominate Mr. Ormiston for the position mentioned, and, in returning his thanks, Mr. Ormiston said that he was quite willing to allow his name to go forward if they thought it was in the interests of the trade. Personally, however, he had no ambitions in that direction, but, as they knew, from his earliest connection with the film industry he had always interested himself deeply in the work of the C.E.A. If, therefore, he could serve them in any capacity he was at their disposal.

Reports were forthcoming regarding the work done by the different committees during the past year, when Mr. McBride dealt with the work of the Entertainments Tax Abolition Committee. Mr. McBride pointed out that in evidence of the work by this committee it might be stated that during the past year over five thousand communications had been posted from the secretary's office. Proceeding, he forecasted that the fight in this direction would sooner or later be followed with very fruitful results, but he pointed out that they had got to keep carrying on this fight and keep making a noise.

In the course of further business Mr. Ormiston suggested that during the new session one meeting of the Scottish Branch should be held in the towns of Edinburgh, Aberdeen, and Dundee. He thought it was only fair to the members in these districts that they should have such a meeting in their midst, and he felt sure that this action would be warmly approved by local exhibitors. The chairman agreed that it was their duty to go to the three places mentioned, and he thought this was only fair considering that delegates from Edinburgh, Aberdeen, and Dundee had been so regular in their attendance at the monthly meetings hitherto always held at Glasgow. Personally, he felt that if the Scottish Branch held meetings as suggested in these other centres it would do a lot of good to the C.E.A. movement.

Digitized by Google

THROUGH GERMAN EYES.

(By HEINRICH FRAENKEL, Foreign Editor of the "Lichtbildbuhne.")

Reprinted from the "Lichtbildbuhne."

I HAVE received the latest copy of a British trade paper containing an article by a countryman of mine upon which I must not fail to make a few remarks. Not a very pleasant task altogether, as this isn't really a countryman to be proud of. His name is —— but no, I am not going to mention it, as getting talked about is exactly what he wants; so let's call him Mr. Nobody!

Who is Mr. Nobody? Well, Mr. Nobody is a nobody, and I would certainly not take the trouble of writing a single line about him if I hadn't been told that there are still some people in England who don't know yet what we knew long ago, viz., that the doings and writings of Mr. Nobody are, in these sad times of ours, one of the few sources of real amusement for any person gifted with a sense of humour. At the time when he was still allowed some space in German papers now and then, Mr. Nobody used to write rather boring articles very much on the lines of the extreme Conservative Chauvinistic "Junker" Party. Later on, being able to write English, he could not see his way of robbing the Anglo-Saxon world any longer of the benefit of his pen. It occurred to him that, owing to the war, there seemed to be still a great deal of anti-German feeling in England, and that, therefore, anti-German articles might stand a good chance of being printed in English papers. Thus he proceeded to launch an attack (not a criticism, but a venomous attack) against a certain well-known German picture. He happened to find a British trade paper which printed it, and now he had achieved his ends. People talked about him for two or three weeks—not exactly nice and kind things, but still he was talked (and even written) about for a couple of weeks.

What next? Should a man of Nobody's standing be content with writing these tedious articles in the Junker style? No, he wouldn't! He would sit down and pen another English article deprecating a German picture, which he would send to England broadcast. At that time poor old Nobody must have spent a fortune on postages; most English trade papers are said to have been forced to acquire special waste paper baskets for Mr. Nobody's new article. As far as I know it was never published. But one editor, not quite unknown to the readers of this paper, took it out of his brand new waste paper basket once more, wrapped it up carefully, and sent it to the writer of these lines, who took the liberty of publishing particularly amusing parts of it in a German trade paper, along with a rather outspoken letter of the above-mentioned British editor, who, to the utter amazement of Mr. Nobody, had refused that chance of publishing an anti-German article by a German writer.

Within 24 hours after his exposure in the German trade paper, Mr. Nobody got the sack at the other Berlin trade paper, where he occupied a modest but decent little position, and now, just to have (and give us) some fun in this winter of his misfortune, he started his third and latest little trick by assaulting another German picture, and a British publisher, who is also not quite a stranger to the readers of this paper, and who had had the cheek to buy said picture without asking Mr. Nobody's advice, yea, who had even gone to the length of being present at a banquet tendered by the producers of that disgraceful picture—which, by the way, is one of the many little mistakes in Mr. Nobody's latest article, the banquet in question having been tendered not by the producers of the picture which had given such offence to dear old Nobody, but by the above-mentioned British publisher, who has been guilty of giving rise to such indignation on the part of Mr. Nobody.

Upon reading in our friend's article that this wretched publisher had bought as many as 30 German pictures for the British market, I could not help reproaching him a little for jeopardising in such a way the morals of his country by exposing it to the depravity of so many German films; whereupon I was astounded to hear that this was another one of dear old Nobody's little mistakes, the publisher having only bought one German picture so far, but that he (the publisher) thought it to be quite a good scheme, and, with due regard to Mr. Nobody's fine suggestion, might buy the remaining 29 before long.

Poor old England! Even if she is strong enough to live through the ordeal this will certainly be too much for Mr. Nobody —God bless his dear little soul—and now, let's all be silent about him and return to work. Amen!

HOW EXHIBITORS MAY "PICK POCKETS" WITH "OLIVER TWIST."

In connection with the release of "Oliver Twist," Associated First National have prepared an Exhibitors' Campaign Book, which contains a mine of information relative to the most effective exploitation of this picture. Illustrated information is given about the way in which "Oliver Twist" has been advertised, presented, and "tied up" with various enterprises in London. A large part of this exceedingly well-produced Guide for Exhibitors is devoted to the important subject of lobby display and hoarding publicity. First National deserves the thanks of the trade for the comprehensive manner in which they have gone about the work of helping the exhibitor, whether in town or country, to get the utmost box-office value out of this splendid offering.

the shadow of the world's greatest criminal—

the world's detective genius pitted against the spider and his web of intrigue.

Don't miss

John Barrymore as Sherlock Holmes in

Moriarty

The Great Goldwyn Picture

Digitized by Google

ONE OF THE PROSPERITY SERIES

Three Big Stars in One Picture!

Two men and a woman caught in the web of circumstance created by a cruel deception. A story your patrons will long remember.

TRADE SHOW
at
EUROPEAN PRIVATE THEATRE
on
TUESDAY and WEDNESDAY, JANUARY 30 and 31, at 11 a.m. and 2-30 p.m. each day.

CARL LAEMMLE presents

"The Jilt"

Save your dates for the
UNIVERSAL PROSPERITY SERIES:

"BROAD DAYLIGHT"	featuring	JACK MULHALL.
"ANOTHER MAN'S SHOES" ...	featuring ...	HERBERT RAWLINSON.
"WOLF LAW"	featuring	FRANK MAYO.
"RIPIN' WILD"	featuring	HOOT GIBSON.

EUROPEAN MOTION PICTURE Co., LTD, 169, WARDOUR ST. LONDON, W. 1.
—AND BRANCHES, TELEGRAMS: UNFILMAN, WESTCENT, LONDON, TELE: REGENT 4840.

Digitized by Google

GRAHAM WILCOX

IMPORTANT NOTIC

PADDY-THE-NE

WI

MAE

THIS PRODUCTION having
at THE SCALA TH

ALL LONDON and PROV

ALREADY ANNOU

CANCE

GRAHAM WILCOX P

174 Wardour Stre

Telegrams: "Ilmsastraf, Westcent, London."

Digitized by Google

PRODUCTIONS, Ltd.

E TO EXHIBITORS.

XT-BEST-THING

TH

MARSH

been booked for a protracted run
EATRE, London, W.1,

INCIAL TRADE SHOWS

NCED HAVE BEEN

LLED.

RODUCTIONS, LTD.,

et, London, W.1.

Telephone: Regent 556-7-8.

Digitized by Google

Vera Gordon's

LONDON. THE SUNDAY EXPRESS. JANUARY 21, 1923.

Seen on the Screen.

"Close-Ups" of Jewry.

MISS VERA GORDON AND THE BEAUTY OF HOMELINESS.

By G. A. ATKINSON.
"Sunday Express" Cinema Correspondent.

Homely—let us be frank and say "plain"—women are gradually coming into their own on the screen. Room is at last being found for the woman who has brains but little beauty, as distinct from the woman who has beauty but little brains.

There is no need to comment on the possibilities of tedium offered by the star who is merely pretty. Any competent picture-goer could express himself adequately about her without assistance from me.

Where are the film beauties who won the prize competitions of yesteryear, and the year before that, and for years and years? Echo chivalrously pauses for a reply.

The "Human Touch."

The fame of sheer homeliness has come to Miss Vera Gordon, perhaps the most magically human personality that the American film producer has yet discovered. She played the leading rôle in "Humoresque," which some American critics regard as the best photoplay ever produced.

She is also to be seen in two of the current releases, "The Good Provider" and "Your Best Friend," which, I think, are quite as good as "Humoresque," though one cannot help wondering why film producers label their wares with such trite and obvious titles as "Your Best Friend."

Assets of Affection.

Miss Gordon is the leading exponent of the "mother-love" theme in film production. Do not immediately exclaim, "This is sob-stuff," and make for the exit.

Miss Gordon stands for mothers in general, but particularly for the wonderful mothers of Jewry. We see, hear, and read quite a lot about Jews in every walk of life, but—come to think of it—we hear very little about Jewesses. We all know the Jew in business, but what do we know about his hearth and home, the real, inner, domestic life of him?

Was there a Mrs. Shylock? Did she approve of her husband's goings-on? Miss Gordon seems to answer in the negative.

This is the fascinating avenue opened up by the Ghetto school in film production. The Jew is successful, we learn, because he has the right kind of wife, mother, and home. The warm heart of the Jewish mother never bolts with her shrewd brain. She is the never-failing fount of wisdom, courage, and sympathy to which father and the family turn. She rules with a velvet touch and an infinite fund of diplomacy.

The Jew's biggest asset is his mother. He is cunning, but she is wise. That combination is the secret of his colossal strength.

This is a rough summary of the dramatic basis of the Vera Gordon films.

At the Cross-roads.

All this is interesting, but there is more to follow. It seems that Jewish mothers, especially those in America, are faced with a special problem. They see their children, and father, too, coming more and more under Gentile influence. The old barriers are rapidly breaking down. They have to reconcile their lives, and the old traditions of Jewry, with the conditions imposed on them by the new civilisation, of which the top notes are the fox-trot and fly-by-night finance.

Mis Gordon pictures the Jewess mother standing at these anxious cross-roads. It is fascinating to watch her struggles between maternal affection and worldly common sense. Mothers of all nations have to make compromises, but I doubt if any of them have the adaptability and shrewdness of the Jewess.

You get the full flavour of Miss Gordon's art in "Your Best Friend." It has a better right to be called super-film than most of those which masquerade under that title. It shows the Jew fighting his way into American society, and a more scathing condemnation of that society has never been filmed. That is saying much.

The Blind Eye.

Many films of Jewry will reach the screen during the next year or so. Since the film industry in America is practically owned by Jews it is an extraordinary thing that only at this late hour have they discovered the rich fund of photo-play material that lies in the traditions and characteristics of the Jew's family life.

The Jew has commercialised everything except Jewry. That error has now been rectified.

Digitized by Google

Greatest Masterpiece

"YOUR BEST FRIEND"

"It has a better right to be called a super-film than most of those which masquerade under that title"—SUNDAY EXPRESS.

"U" CERTIFICATE

Warner Bros. Production.
Directed by William Nigh.
Produced by Harry Rapf.

IMMEDIATE RELEASE.

THE WALTURDAW CO., LTD.,

46 Gerrard St., London, W.1.

Grams :: "Albertype, Westrand."

Phone :: Regent 3310 (3 lines).

Digitized by Google

"Out of the In

THE WALTURDAW Co LTD.
ANNOUNCE THAT THEY HAVE SECURED THE LATEST AND FUNNIEST SERIES OF THESE FAMOUS COMEDIES STARRING
INKY DINK

The Film Renter & Moving Picture News.

"well" Comedies

RELEASED MONTHLY
Commencing Aug 27th '23

THE WALTURDAW CO LTD

JACKDAW COMEDIES

THE WALTURDAW Co. LTD

announce that they have secured a famous brand of Two Reel Comedies which will be known as . . . .

JACKDAW COMEDIES

These will be released fortnightly Commencing JUNE 4th 23.

THE WALTURDAW Co. LTD

46 GERRARD ST. W.1.

Digitized by Google

Notes from Newcastle Area.

Alleged Breaches of Contract—Exhibitors and Trade Shows

By our Own Correspondent.

ON more than one occasion during his two years of office as chairman of the Northern branch of the C.E.A., Mr. J. S. Snell has complained of the members not attending the meetings as they ought to, and on vacating the chair last week he made an appeal for them to turn up in larger numbers. The Entertainments Tax question was the means of bringing Mr. Dixon Scott to the meetings, and he admitted that he had been impressed by the amount of work that had been done by the Association in other directions, and he promised to attend the meetings of the branch as much as possible in the future, as he had got interested in the business. Councillor Grantham, who does a large amount of public work in Newcastle, and therefore has not paid as much attention to the branch as he would have liked, turned up at the annual meeting, and from what he heard of the doings of his colleagues his interest had been aroused, and he also promised to become a regular attendant. These were very welcome assurances to Mr. Snell, and it is to be hoped that more of the members will follow the example of the two gentlemen named and rally round the new chairman, Mr. William Carr, of Seaton Delaval.

Free Music.

Exhibitors in the territory frequently declaim against the charges of the Performing Rights Society, and regret that there is not more free music to be had. Mr. Ritson, of North Shields, is always on the look-out for anything that will prove advantageous to his colleagues in the trade. He recently drew the attention of the members to an appeal issued a short time ago by the Free Music Society, as a result of which Mr. Alfred Smith, the secretary of the Northern branch, was instructed to get into communication with the secretary of the organisation with a view to obtaining all the necessary information in regard to the matter.

Tax Tags.

Mr. Percy Lloyd, the territorial manager for Pathé's, has notified the members of the Northern branch of the C.E.A. that his firm has agreed to fall into line with Gaumont's and Topicals and add little Entertainments Tax tags to the Gazette.

Alleged Contract Breaches.

A question that is claiming much attention on the part of exhibitors in the territory is the alleged breaches of contract on the part of renters, several complaints of which were voiced at last week's meeting of the Northern branch of the C.E.A. One of the allegations made was that a firm of renters had put forward the excuse that a film, when received back from a hall, was in too damaged a condition to be sent to the exhibitor who was next on turn to receive it. As a result, it was alleged that this exhibitor suffered a let-down after having advertised extensively that the film was to be shown. It was further alleged by the exhibitor concerned that his reputation with his patrons had suffered. His box-office receipts had certainly suffered. The branch have decided to forward the complaint to the solicitor of the Association for consideration and advice.

A New Departure.

Mr. F. W. Morrison, the local manager for Imperial Films, in commenting upon the new method adopted by his firm of inviting exhibitors to a house where a film is on view for the first time to the public, expressed the opinion that by that means the exhibitors would be better able to estimate the values of the subject than they would at an ordinary trade show. There are exhibitors, however, who do not agree with this view, and hold that the films should be submitted for the consideration of the men in the trade before they are screened publicly.

First Run Fixed.

Mr. R. Tappley, the local manager for the Stoll Film Co., has succeeded in arranging for the first run of "Dick Turpin" for Newcastle. The film is to be released in April, and it will be on view for a week at the Queen's Hall. "The Mirage" is another subject that is being favourably reported upon.

FILM CLEARING HOUSES, LTD.

Extended Activities.

AS a result of Mr. R. G. Booth's recent trip to the North, we hear this week that he has completed arrangements for Film Clearing Houses, Ltd., to take over the physical distribution of the films issued by the Mercury Film Service, Leeds, as and from February 4. On and after that date all Mercury films will be distributed from the local Film Clearing Houses depôt at Albion Place, Land's Lane, Leeds. ('Phone: 22884). Yorkshire exhibitors dealing with the Mercury Film Service are particularly requested to note the following alterations in the system of dispatch and return of films. It has been the Mercury custom in the past to send all customers instructions as to where to return films after exhibition. In future, no instructions will be sent except to advise a direct cross-over from one theatre to another. Where no instructions are received all films are to be returned direct to Leeds, and, for this purpose, exhibitors will reverse the slip-in labels and attach the tie-on or tag which will be enclosed in the transit case in which they receive the films.

C.E.A. NORTHERN BRANCH.

Nominate Gale & Dovenor

AT the last meeting of the Northern Branch of the C.E.A. it was decided to nominate Major Gale for the presidency on the motion of Mr. W. S. Shepherd, seconded by Mr. James McHarg.

Mr. Morrison put forward the name of Mr. J. H. Dovenor (chairman of the Liverpool Branch) for the vice-presidency. This was seconded by Mr. Snell, and agreed to.

DANGER!

This is the finger print of London's most ruthless criminal

See

John Barrymore as Sherlock Holmes in

Moriarty

The Great Goldwyn Picture

Digitized by Google

The Screen Outlook for 1923.

By RICHARD WALTON TULLY,
(the Well-known American Producer.)

IN no other amusement field, perhaps in no other sphere of any activity, can the events of this new year be forecasted so accurately, and with so much authority, as in our own motion picture world. Certainly, in so far as the public is concerned, what it will see during 1923 has either already been filmed, and often even cut and printed, or its production is already laid out and agreed upon by producers, distributors and others concerned. But even to us who are most directly concerned with the picture during its filming, even we can know pretty well what 1923 holds in store for us. For, after all, the fact that a picture is started on January 2, or even April 20 of this year, will not make it much different (if at all) from the same picture started on December 30 of last year.

The New Year holds much that is good in store for everybody in our art-industry, which eventually can mean only benefit for the public that patronises our efforts. This good is readable, even by those of us who are running, because it is the logical development of conditions that exist to-day that have, in fact, existed for some time.

Contributing Factors.

After an appalling surfeit of mediocre pictures, the public has been finding on the screen films that are finer in every way than those of the recent past—better stories, greater fidelity in adaptation, more intelligent direction, more talented acting, more beautiful photography, even better prints—in short, concrete demonstrations of the greater care and the greater expense that have been lavished on productions now being seen. And let us not fail to list in these remarkable improvements the increasing sanity and the more powerful salesmansbip in legitimate advertising and publicity. Of even more importance, the spread of genius in exhibition.

SCENES FROM THE GAUMONT SERIAL "THE SON OF A BUCCANEER."

(1) Up with the "skull and crossbones," a scene from the prologue. (2) GIRARD D'Artagnan of "The Three Musketeers" serial) in a fight scene. (3) Scene from the prologue (GIRARD and SANDRA MILOWANOFF). (4) A film pirate ship, the Santa Cruz, specially built at Marseilles (note figures hanging from the yard-arms). (5) GIRARD and BISCOT in a comic scene. (6) A prologue scene. (7) A duel scene.

Digitized by Google

Each of these vitally necessary factors for finer pictures is being encouraged; each of them is blossoming into greater beauty, and this flowering means that this year's film offerings will surpass any twelve months' motion picture harvest in our entire history.

What the Public is Learning.

But before the constituent members of our various groups rush forward to claim the credit for these improvements, let us remember that there is just one reason for them all—the public has proven its preference for the really good picture over the mediocre one. That sounds, at first glance, like a truism which none could overlook; yet it has been overlooked or pushed aside by so many. Recent attendance records at most theatres have gone up, because most theatres have been showing finer pictures than they did a year ago, or even six months ago. The public is learning anew how much worth while clean, pleasurable entertainment it can receive from the screen. And the public has always been ready, and always will be ready, to support liberally the providers of such entertainment.

This is the lesson of the present, for which we should all be duly thankful, and this fact is what predicates the outlook for 1923 as the most solidly optimistic in all the history of motion pictures.

(*Continued from column 2*).

hardly hope for its total abolition, but there were 406 Members of Parliament who had promised to support the movement. It was a shame that when a person paid 1s. to see the pictures 25 per cent. should go to the Government.

The report, which showed profits for the year of £15,197, and recommended a dividend of five per cent. for six months, making a total dividend of ten per cent. for the year, was adopted.

Mr. A. Cunningham and Mr. F. D. Sunderland were re-elected directors, and Messrs. G. Herbert Haley and Fred Gill were reappointed auditors.

£1,250 FOR AN "ORDINARY GOOD FILM."

Sydney Carter and the "Enormous Rates" for Films.

NEW CENTURY PICTURES' GOOD YEAR.

SPEAKING at the eleventh annual meeting of the New Century Pictures, Ltd., in Leeds last Monday, the chairman (Sydney H. Carter) said the past year had been an extremely difficult one. Trade had reached a very low ebb, and the Entertainments Tax was very hard. But most of all he complained of the attitude of the film renters in claiming that every film was a super-film and had to be paid for at enormous rates. A year ago they had had to consider this matter, and had refused to pay these enormous prices; that policy had been maintained. Many others who had been led away did not find themselves in the good position of the New Century Pictures.

Mr. Carter remarked that he was not referring to such a film as "The Four Horsemen of the Apocalypse," which was an exceptional film—one in 10,000, to which his remarks did not apply. Recently they had been asked by a renter to pay £1,250 for an ordinary good film for a fortnight's run, and the same renter eventually came down to £750.

Mr. Carter said their balance sheet could not be considered at all unsatisfactory. He thought the ensuing year would see business brightening up, and also a remission of the Entertainments Tax. He did not think the tax would be entirely abolished.

Mr. Arthur Cunningham, seconding the adoption of the report, said they would be very busy for some months fighting for the abolition or reduction of the Entertainments Tax. They could

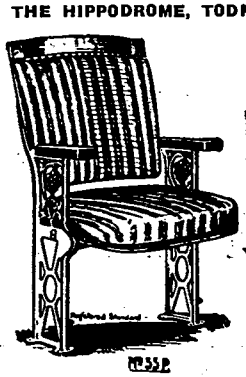
(*Continued on previous column*).

Quality with keen prices

Sell 'TURNER' Chairs.

A few of our recent contracts—

GEORGE CINEMA, KILMARNOCK.—1,038 chairs, 936 square yards linoleum.
THE CINEMA, OSWALDTWISTLE ..... 1,064 chairs.
BROADWAY CINEMA, BIRMINGHAM.—1,100 chairs, including 350 inlaid tub chairs.
OAK CINEMA, BIRMINGHAM ..... 1,111 chairs.
THE CINEMA, JOHANNESBURG ..... 1,051 chairs.
PALLADIUM, HOCKLEY, BIRMINGHAM.—926 chairs and 430 yards of carpet.
THE SCALA, WORCESTER.—895 chairs, including 252 inlaid tub chairs, and 843 yards of carpet.
THE CINEMA, LEEDS ..... 1,350 chairs.
SUPER CINEMA, LONDON ..... 1,000 inlaid tub chairs.
THE CINEMA, ABERYSTWYTH ..... 345 inlaid tub chairs.
THE CINEMA, PRESTON ..... 708 chairs.
THE COLISEUM, COVENTRY.—620 cafe chairs and folding chairs; 120 cafe tables and folding tables; curtains, etc.
THE HIPPODROME, TODMORDEN .. 202 inlaid semi-tub chairs.



Let your Cinema be the next for furnishing by "The Firm of Experts."

TURNER
Theatre Furnishings

W. W. TURNER & Co., Ltd.,
5, Warwick Works,
York Road, King's Heath,
BIRMINGHAM.

Magnificent

Boudoir Grand

By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

Box No. 61, The Film Renter & Moving Picture News, 2, John Dalton Street, Manchester.

Digitized by Google

A ROYAL

(NAPO

A STIRRING SUP

WILL BE TR

AT

MANCHESTER:

THE GAIETY PICTURE HOUSE,
ON TUESDAY JAN. 30, 1923.

Both Shows will start

All Enquiries:

JOHN E. BLA

'Grams:
"Filmcen."

74 VICTORIA STREET, -

Digitized by Google

ROMANCE

LEON)

ER PRODUCTION.

ADE SHOWN

LIVERPOOL:

FUTURIST PICTURE HOUSE,
ON WEDNESDAY JAN. 31, 1923.

at 11-15 prompt.

KELEY, LTD.,

- - MANCHESTER.

'Phone: 1002 City, M/c.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: Commonsense from the North 3
By the Way 4, 5
America's Greatest Showman 6
Choose the Right Man 7
A Wash Out 8
Leeds and Sharing Terms 8
Expenses of C.E.A. Delegates 9
Manchester C.E.A. Annual Meeting 10
Explaining Mr. Baughan 11
Kilner's Link Up with American House 12
Round the Trade 18, 19
Optimism on Tax Abolition 20
South Wales C.E.A. Meeting 20
Unique Conversion 25
Reviews of New Productions 26, 27, 28, 33, 34, 35, 36
Trade in the Yorkshire Territory 36b
An Indian Miracle Play 39
Round the Manchester Trade 40, 41
Trade Movements in the Midlands 42
Kinema Activities in the Liverpool Area 55
Notes from the Newcastle Area 57
Screen Outlook for 1923 58

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Preston ..... Cover
Ideal ..... Cover
Bracewell 69
Blakeley 70, 71
Butcher 2
European 59
Films De France 54
General 52, 53
Goldwyn 43
Graham Wilcox 60, 61
Granger 21-24
Ideal 46, 47
Lasky 13-16
Pearl 50, 51
Phillips 44, 45
Stoll 29-32
Turner 69
Victor Carter 48, 49
Walturdaw 62-66
W. and F. 37, 38

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.
Best terms given for Curtains, Slides, or Programs.
Write for particulars to:
Palace Advertising Co.,
45a, Market Street,
'Phone Central 2262. Manchester.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANTED.

WANTED, an experienced representative to obtain orders for film printing for a well-known film printing factory. Good salary and commission. Apply Box No. 65.

WANT PLACES.

POSITION REQUIRED as Operator-Manager or Chief Operator. Last engagement four years. Excellent references.—Apply, H. Ford, 51, Chadderton Road, Oldham. 27/1/23.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE

STOLL PICTURE THEATRE, LONDON.

GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,

ORGAN BUILDERS & TONE SPECIALISTS.

OLD TRAFFORD, MANCHESTER.

Established over 100 years.

Digitized by Google

THE PRESTON FILM SERVICE

(Controlled by the Preston Film Exchange Co., Ltd.)

Managing Director - - - - WILL ONDA.

JUST ARRIVED.

SIX CHARLIE CHAPLIN CARTOONS

By PAT SULLIVAN. Approximate Length 800 ft.

Exclusive Rights of LANCASHIRE, CHESHIRE, and NORTH WALES.

SEAMLESS CINEMA CLOTH, 17 Ft. Wide.

SELECTIONS OF NON-FLAM PROGRAMMES.

FEATURES—COMEDIES—SERIALS
WESTERN DRAMAS—INTEREST

TRY OUR CHEAP PROGRAMMES

PER 60/- WEEK

(CHANGE MID-WEEK)

Kinema House, Corporation Street, Preston

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

"Ideal's" "Better Comedies."

LLOYD HAMILTON SPECIALS

(TWO REELS)

A LAUGH A MINUTE

ALIVE WITH — ACTION —

ALSO THE INIMITABLE

JIMMIE ADAMS

IN THE DASHING LITTLE ONE-REEL

CAMEO COMEDIES

AND THE PICK OF THE

"IDEAL'S" FEATURE SUCCESSES

IN BRILLIANT TWO-REEL FORM.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

FEBRUARY 3, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

(Fe 15'23

LONDON'S GREATEST HIT.

MAE MARSH

IN

Paddy-the-Next-Best-Thing

GRAHAM WILCOX PRODUCTIONS, LTD.

174 WARDOUR STREET .·. LONDON, W.1.

Telegrams: "Ilmsastraf, Westcent, London." 'Phone: 556-7-8 Regent.

LONDON

53a Shaftesbury Avenue, W.1.

Telephone — Regent 1468 1469

6D.

MANCHESTER

2 John Dalton Street.

Telephone — Manchester Central 5987.

Telegraphic Address:— "WRIGHTADS PICCY London."

Digitized by Google

LOTTIE PICKFORD in

THEY SHALL PAY

A drama of a brave girl's struggle to avenge her father's wrongs.

GEORGE ARLISS in

THE RULING PASSION

A delightful comedy based on the complications which arise when a father indulges in his hobby.

BETTY BLYTHE in

FAIR LADY

By REX BEACH.

Thrilling drama of the vendetta, beginning in Sicily and ending in America's quaintest city, New Orleans.

MARY ALDEN in

A WOMAN'S WOMAN

The soul-stirring story of a wife's sacrifice for her husband and her family.

FOUR FEATURES WHICH WILL PROVE WINNERS IN ANY THEATRE.

THE ALLIED ARTISTS CORPORATION, LTD.,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith. Hiram Abrams (Chairman).

Head Office: 86-88 Wardour Street, London, W.1. Telegrams: "Allartisco, Westcent, London." Telephone: REGENT 5515—1778—1779.

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

SUNDAY, FEBRUARY 4.
Stoll, Royal Opera House, 6. The Prodigal Son.

TUESDAY, FEBRUARY 6.
Interest Films, A.F.N. Th., 11 and 2-30. Here, There and Everywhere.
Phillips, Alhambra, 11. Above All Law.
Pathe, London Pavilion, 11. The Cradle of the World.
European, Own Theatre, 11 and 2-30. The Radio King
Fox, Shaftesbury Pav., 11. Do and Dare.
Ideal, Marble Arch Pav., 11-15. Through Fire and Water.
Ideal, Marble Arch Pav., 2-15. The Grass Orphan.

WEDNESDAY, FEBRUARY 7.
Regent, New Gallery, 11-15. Wonder Women of the World.
Interest Films, A.F.N. Theatre, 2-30. Here, There and Everywhere.
European, Own Theatre, 11 and 2-30. The Radio King.
Nordisk, Shaftesbury Pav., 11-15. The Hill Park Mystery.
Wardour, London Pavilion, 11-15. Super Sex.
Assoc. First National, Own Theatre, 2-30. Fear.
Ideal, Marble Arch Pav., 11-15. Harbour Lights.

THURSDAY, FEBRUARY 8.
Jury, Palace, 11-15. Enter Madame.

FRIDAY, FEBRUARY 9.
Pearl, Shaftesbury Pav., 11. The Girl from Porcupine.
Jury, Palace, 11-15. The Five Dollar Baby.

MANCHESTER.

TUESDAY, FEBRUARY 6.
Vitagraph, Futurist, 11. His Mysterious Mission.
Gaumont, Gaiety, 11. Son of a Buccaneer.
Gaumont, Own Theatre, 2-30. Son of a Buccaneer.
Fox, Deansgate, 11. Town That Forgot God.

WEDNESDAY, FEBRUARY 7.
W. and F., Gaiety, 11. Why Men Go Wrong.
Vitagraph, Futurist, 11. The Little Wild Cat.
European, Futurist, 11-15. Another Man's Shoes.
Fox, Oxford Street Picture House, 11. Do and Dare.
Phillips, Deansgate P.H., 11. Above All Law.
Pathé, Own Th., 11 and 2-30. The Interior of St. Paul's Cathedral.

THURSDAY, FEBRUARY 8.
Jury, Deansgate P.H., 11. Forget-me-not.
J. E. Blakeley, Gaiety, 11-15. Bonds of Hate.

FRIDAY, FEBRUARY 9.
Jury, Deansgate P.H., 11. Broadway Rose.
Pearl, Gaiety, 11. A Motion to Adjourn.
Wardour, Futurist, 11-15. Super Sex.

LIVERPOOL.

MONDAY, FEBRUARY 5.
Pearl, Scala, 11. A Motion to Adjourn.

TUESDAY, FEBRUARY 6.
W. and F., Palais de Luxe, 11-30. Why Men Go Wrong.
Jury, Scala, 11. Forget-me-not.
Pathé, Own Th., 11 and 2-30. The Interior of St. Paul's Cathedral.

WEDNESDAY, FEBRUARY 7.
Vitagraph, Futurist, 11. His Mysterious Mission.
Gaumont, Scala, 11. Love Never Dies—In the Footsteps of De Rougemont.
Gaumont, Own Theatre, 2-30. Love Never Dies—In the Footsteps of De Rougemont.
Weisker, Palais de Luxe, 11. Broadway Rose.

THURSDAY, FEBRUARY 8.
Fox, Scala, 11. The Town That Forgot God.
European, Palais de Luxe, 11. Another Man's Shoes.

FRIDAY, FEBRUARY 9.
Phillips, Scala, 11. Above the Law.

BIRMINGHAM.

SUNDAY, FEBRUARY 4.
Gaumont, Scala, 7. Love Never Dies—In the Footsteps of De Rougemont.
Welsh-Pearson, Picture House, 7. The Romany.

TUESDAY, FEBRUARY 6.
Pathé, Futurist, 11. Love.
European, Scala, 11. The Adventures of Buffalo Bill.

WEDNESDAY, FEBRUARY 7.
Wardour, Scala, 11-15. Fools of Fortune.
Vitagraph, Futurist, 11. A Front Page Story.

THURSDAY, FEBRUARY 8.
Fox, Scala, 11. My Friend the Devil.

SUNDAY, FEBRUARY 11.
Gaumont, Scala, 3-30. Son of a Buccaneer.
Jury, Regent, 7. Forget-me-not.
Regent, King's Hall, 7. Wonder Women of the World.

LEEDS.

TUESDAY, FEBRUARY 6.
W. and F., Majestic, 11. Doctor's Orders.
Pearl, Kinema Exchange, 2-15. The Splendid Lie.
Gaumont, Kinema Exchange, 11-40. Son of a Buccaneer.
European, Kinema Exchange, 10-40. The Galloping Kid.
Fox, Kinema Exchange, 3-15. Calvert's Folly.

WEDNESDAY, FEBRUARY 7.
Jury, Majestic, 11. Forget-me-not.

NOTTINGHAM.

TUESDAY, FEBRUARY 6.
Fox, Goldsmith Street P.H., 11. My Friend the Devil.

WEDNESDAY, FEBRUARY 7.
F.B.O., Elite, 10-45. Passion.
Fox, Goldsmith Street P.H., 11. Calvert's Folly.

FRIDAY, FEBRUARY 9.
Pearl, Elite, 11. The Splendid Lie.
Regent, Scala, 11. Wonder Women of the World.

BRISTOL.

WEDNESDAY, FEBRUARY 7.
Int. Film Dis., Clare Street Picture House, 11. Treasureland.
Gaumont, King's, 11. Son of a Buccaneer.
Gaumont, Own Theatre, 3. Son of a Buccaneer.

NEWCASTLE.

TUESDAY, FEBRUARY 6.
Fox, Empire, 11. The New Teacher.

WEDNESDAY, FEBRUARY 7.
Wardour, New Pavilion, 11-15. How a Man Loves.

THURSDAY, FEBRUARY 8.
Welsh-Pearson, Picture House. The Romany.
Fox, Stoll, 11. For Big Stakes.

FRIDAY, FEBRUARY 9.
W. and F., New Pavilion, 11-15. The Old Oaken Bucket.

GLASGOW.

MONDAY, FEBRUARY 5.
Fox, Grand Central, 10-45. The New Teacher.

TUESDAY, FEBRUARY 6.
Gaumont, La Scala, 11. Son of a Buccaneer.
Gaumont, Own Theatre, 2-30. Son of a Buccaneer.
Vitagraph, Cinema House, 11. The Ninety and Nine.
Fox, Grand Central, 10-45. For Big Stakes.

WEDNESDAY, FEBRUARY 7.
Butcher, Scala, 11. Pages of Life.

FRIDAY, FEBRUARY 9.
Wardour, Own Theatre, 11 and 2-30. How a Man Loves.
Pathé, La Scala, 11. Love.
Pathé, Own Theatre, 3. Love.

SHEFFIELD.

MONDAY, FEBRUARY 5.
W. and F., Union Street P.H., 11. The Old Oaken Bucket.

WEDNESDAY, FEBRUARY 7.
W. and F., Union Street P.H., 11. Doctor's Orders.
Pearl, Electra, 11. The Splendid Lie.

FRIDAY, FEBRUARY 9.
Gaumont, Union Street P.H., 11. Son of a Buccaneer.

CARDIFF.

TUESDAY, FEBRUARY 6.
Wardour, Kinema Exchange, 12-15. The Fools of Fortune—How a Man Loves.
Int. Film Dis., Kinema Exchange, —. Treasureland
European, Kinema Exchange, 11. Galloping Kid.
European, Kinema Exchange, 3. Afraid to Fight.
Fox, Kinema Exchange, 11. A Self-Made Man.

THURSDAY, FEBRUARY 8.
Stoll, Capitol, 11-15. The Prodigal Son.

FRIDAY, FEBRUARY 9.
Vitagraph, Kinema Exchange, 12-15. The Ninety and Nine.
Stoll, Capitol, 11-15. The Prodigal Son.

DUBLIN.

TUESDAY, FEBRUARY 6.
European, La Scala, 11. Under Two Flags.

WEDNESDAY, FEBRUARY 7.
Fox, Sackville, 11-30. Trooper O'Neill.

Digitized by Google

SENSATIONAL MELODRAMA—

"ROGUES OF THE TURF"

From the

GREAT STAGE SUCCESS

By J. F. PRESTON.

A play that stirred the country and was seen by millions—A picture that will ——create a still bigger sensation——

No. 1

BUTCHER-CARLTON PRODUCTIONS

Produced by WILFRED NOY

"U" Certificate.

Released this Year on the BRITISH NATIONAL PROGRAMME. No. 25.

TRADE SHOWS EVERYWHERE—
ENTHUSIASTIC RECEPTIONS

WEIGHED IN!

A horse—no jockey. He arrives from the air in the nick of time, and rides to win—a hard-fought race—a terrific climax.

This is only one of the many sensations this picture affords—a striking melodramatic rendering of the famous stage success by J. F. Preston, with a ready-made audience of millions.

If you study form, take a tip —WADE IN with that date!

BUTCHER'S FILM SERVICE, LTD.,
CAMERA HOUSE - - FARRINGDON AVENUE - - LONDON, E.C.4.
'Phone: Holborn 5995 (5 lines). Cables: Butchilms, London, A.B.C., 5th Edition. Wires: Butchilms, Fleet, London.

World's rights for Butcher-Carlton Productions and other important British Productions are exclusively owned and controlled by Butcher's Film Service, Ltd., to whom all enquiries should be addressed.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 482. SATURDAY, FEBRUARY 3, 1923. SIXPENCE.

The Censor Explains.

THERE is a French tag which says that self-excuse involves self-accusation. In the very long and laboured apologia which Mr. T. P. O'Connor, president of the Board of Film Censors, has thought fit at this juncture to issue on behalf of the Board and himself the accusations, seem somehow to be more impressive than the excuses. For, along with a reiterated defence of the industry, assiduity and good faith with which the Board performs its duties (and which nobody has called in question) Mr. O'Connor has been ill-advised enough to insist on the rightness of two recent rulings which many of his best friends have questioned very much.

He complains that the Censor is charged, alternately, with interfering too much in the interests of prudery, and then with not interfering enough. This will be the fate of every censor of entertainments, as long as one exists. In his efforts, however, to absolve his office from these charges Mr. O'Connor admits more than is necessary to prove his case, and in making the admissions he gives his case away. He was, for instance, charged (and, in our opinion, quite justly) with an altogether arbitrary piece of official meddling with "Oliver Twist." But, having once exercised his judgment in regard to that film, Mr. O'Connor would have done well to let bad alone, and neither to have explained nor apologised. Instead, he goes out of his way to emphasise the Censor's attitude towards films showing "incitement to crime"—an attitude which, in view of some of the incidents still left standing in "Oliver Twist" (to say nothing of far more vicious or violent scenes in thousands of other films), needs considerably fuller "explanation" than he appears disposed to offer. Why, if youthful eyes must be spared the sight of Oliver picking Fagin's pocket "in fun," should they be allowed to see the Artful Dodger picking Brownlow's pocket in earnest? Why, too, if children are to be shielded from scenes "showing the actual method of crime" was the incident retained wherein Oliver is poked through a small window to commit a burglary? Mr. O'Connor is even more horrified at the notion that the murder of Nancy might have been depicted in full. But, surely enough of it is left to blow sky-high all the censorious resolutions to keep crime out of the kinema. The Censor's deletions, we agree, do not detract from the merit of "Oliver Twist," a fact which the producer has also acknowledged. But Mr. O'Connor mentions that Frank Lloyd, while admitting this, "does not spare our action from unfavourable comment on general grounds." Precisely—and we should like to read that comment in conjunction with the Censor's excuses.

Mr. O'Connor makes reference also to another judgment of his which has been impugned—that, namely, in connection with "Foolish Wives." This production is not honoured with its title in the Censor's apologia, but the allusions are obvious. Probably, Mr. O'Connor is rather sick by now of the very name of that film, and would fain recall his certificate. In defending his action in passing "Foolish Wives" he has to fall back on a totally different set of "principals and precedents" from those which did duty in the case of "Oliver Twist." When it is deemed necessary to give a reason for his extreme leniency towards a production which reeks of voluptuousness and vice, Mr. O'Connor introduces us to our old friend, the "Freedom of Art," in the sacred name of which, apparently, not a single lewd gesture of the unsavoury Stroheim must be sacrificed. Poor Oliver could not be permitted to steal a handkerchief, yet the arch-villain of "Foolish Wives" may be shown making lascivious attacks on women and creating a general atmosphere of beastliness and filth. Mr. O'Connor admits the "unpleasantness" of the theme, but maintains that there is no specific scene in "Foolish Wives" to which he could have taken exception. We maintain, on the contrary, however, that if a Censor of films has any *raison d'être* at all it is to look very closely into the whole spirit and purpose of the productions submitted for examination, rather than to apply the microscope to separate scenes without due regard to their underlying motive.

Mr. O'Connor's deletion of a quite innocent incident in the Dickens' story merely made his office ridiculous. The latitude he has allowed the producer of "Foolish Wives" raises the far more serious question of the fitness of the Board of Film Censors to continue to act as the moral watchdog of the picture theatre. Mr. O'Connor's explanation of the "principles" by which he is guided in passing or prohibiting doubtful scenes in a film will lay his Board more than ever open to the suspicion that it has no sound principles at all. ***Qui s'excuse, s'accuse.***

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

C.E.A. Vice-Presidency.

THE campaign for the vice-presidency of the C.E.A. is now in full swing, and candidates are busy preparing their election addresses. On another page in this issue will be found the views of Mr. F. E. Adams, who has been nominated by the North Staffordshire branch, and next week we hope to publish the address of Mr. J. H. Dovener, the chairman of the Liverpool branch. With five candidates in the field it certainly presents a difficult task for members of the C.E.A., as each one of the several candidates has done good work for this industry. If one could make any differentiations one must come to the conclusion that Mr. J. H. Dovener probably fills the bill a little better than any of the other four gentlemen, as he really has done sound work for the members of the Association. Not only has he been chairman of the Liverpool branch for many years, but during the whole of his long association he has never missed a meeting. Mr. Dovener is one of those quiet workers who does not indulge in a great deal of oratory, but is even more effective with his business methods. I confidently look forward to his election and am very sure that the C.E.A. will have a very worthy vice-president.

A Doubtful Precedent.

NOW that the K.R.S. have departed from their plan whereby the vice-president automatically becomes the president the following year, would it not be a good thing if the C.E.A. likewise followed suit? There has been a considerable amount of opposition to this precedent and we notice that Mr. F. E. Adams, in his address, stresses this point. On reflection one must agree that it is not always desirable for the vice-president to automatically succeed the following year, as it is quite possible that there may be a far better man available, and, consequently, the Association would considerably benefit by having his services. It is purely a matter for the members of the C.E.A., and they would be wise to decide at once and for all this year

Congratulations to R. C. Bromhead.

CONGRATULATIONS to Mr. Reginald C. Bromhead on his appointment as chairman of the K.R.S. A more ideal head the Society could not possibly have chosen, as he is admirably suited by temperament for the many serious questions that will come before him for decision during the next year. Undoubtedly, one of the most important matters that will come up for decision is the contract question, which is now agitating the minds of exhibitors all over the country. This is a question which will have to be settled in the immediate future, and, fortunately, with such a fair-minded man as Mr. Bromhead at the head of affairs, exhibitors can be certain that they will receive a square deal. With Colonel Bromhead as chairman of the K.M.A. and his brother Reginald as chairman of the K.R.S., it only requires Mr. Bernerd Bromhead to become president of the C.E.A. to complete a happy triumvirate.

Marking.

I SEE that the action that certain renters were bringing on behalf of the whole of the members of the K.R.S. against Mr. Henry Mason, of the Impartial Film Review, has been settled out of court, and I understand that Mr. Mason has agreed to refrain in future from awarding marks to any of the members of the Renters' Society's productions. Renters have long since fretted under a system which, as we have often pointed out, is entirely unfair to their films, and whilst they do not object to criticism they have the strongest possible objection, and very rightly so, to a number of marks being given to products which, in many cases, are an absurd travesty of the value of the film.

A Bad System.

IT would appear that there is a movement afoot by the Renters' Society to stamp out this marking system, and it undoubtedly should receive the greatest possible support. The chief offender is really the C.E.A., whose marks on occasions are not only stupid, but are the means of stopping many a good production from securing a booking from exhibitors. No one can defend the system of marking, which is very often absurd, and cannot be championed by any business man. Oft-times, one sees a really brilliant production given seven or seven-and-a-half marks, as the case may be, and one wonders what type of mind it is that can split a mark, and so depreciate the value of a production. It is high time that the whole system was swept away, and the K.R.S. will do well to insist that all markings, from whatever source they may be, be discontinued.

Welcome for American Showman.

I AM glad to see that our suggestion in last week's issue that exhibitors should entertain Mr. Samuel Rothapfel, the famous American exhibitor, has been acted upon, for I have received a notification from the London branch of the C.E.A. announcing that a luncheon has been arranged to Mr. Rothapfel's honour for Wednesday next. It is to be sincerely hoped that the whole of the trade will be well represented on this occasion, for a showman of such renown is very welcome in this country.

Ill-Minded Predictions.

IT seems a tremendous pity that so much jealousy should be introduced into this trade. On Friday last, previous to the viewing of "Paddy-the-Next-Best Thing," I was solemnly informed by three different persons before the show that it was a very bad film! How they came by their information goodness only knows, as I understand not a single person outside of the directing heads of the Graham Wilcox Company had seen the picture, and the stupidity of it all is that "Paddy" proved, when it was screened, to be one of the most delightful pictures that we have ever made in this country. It is doubtful whether any production received a greater tornado of applause than did this film on Friday last, every member of the crowded house declaring their admiration for what will undoubtedly be a tremendous success with the exhibitor. Isn't it a pity that so many ill-minded people should exist in this trade, and have nothing else to do than to cast reflections upon pictures before they are even viewed?

Digitized by Google

A Triumph of "Presentation."

THE presentation and effects used in "The Prisoner of Zenda" are certainly worthy of a special note of commendation. At the *premiere* on Monday night universal praise was showered upon Mr. Vivian Van Damm, the general manager of the Palace Theatre, upon his excellent showmanship in presenting this picture. The curtain rises on an actor representing the principal figure in the film reciting a few lines, then fades out to a scene where Rudolf is seen singing a song, the theme of which runs throughout the piece. This fades out, and the lady on the right, representing Princess Flavia, catches up the refrain. As the song finishes the picture commences immediately. The general effect was excellent, and provided the necessary atmosphere for this fine photoplay. A word of praise must be given to the effects used in this picture. In the Coronation scenes, guns are fired off stage, and, by a clever piece of stage management, as King Rudolf rides through the streets a roar of cheering bursts out from the rear, and has the effect of lifting the picture out and making it almost like a stage play. It is astonishing how the effects help in this picture, and Mr. Van Damm can be heartily congratulated upon his real showmanship in putting "The Prisoner of Zenda" over.

Atkinson v. Baughan.

LAST week "G.A.A." of the "Express" essayed the task of "explaining" Mr. Baughan, of the "Daily News." This week "E.A.B." suggests that Mr. Atkinson merely succeeded in "explaining" himself. In spite of the latter's deftness in differentiating between criticism and what the film critic is expected to write, I am inclined to think that Mr. Baughan is even neater still in the way he has got between the joints of his antagonist's armour. The "Daily News" reviewer happened to say that he would rather "the lay critics were bored and cynical than that they should be the slaves of facile enthusiasm"—an opinion with which (from a reader's point of view) I am in hearty agreement. Mr. Atkinson simply countered to the effect that critics were "unpopular," and that what the writer about films really needed to specialise in was "entertainment standards." As we know, "G.A.A." is certainly an authority on these matters—so much so, in fact, that Mr. Baughan is tempted to ask why he does not become a renter or an exhibitor, in either of which capacity his knowledge of "entertainment standards" would have far fuller scope than he can ever find as a "kinema correspondent" of a daily newspaper.

In the Pockets of the Clergy.

JUDGING from a recent decision of the magistrates at Formby (Lancs.) these gentlemen would seem to be unable to call their souls their own—they are, apparently, in the pockets of the local clergy. What other conclusion can one come to after reading that the justices of that town have turned down an application for Sunday pictures at the Formby Kinema on the ground that "No notice has been given to the clergy of the district"? This is a "good one." Can anybody beat it? A reverend gentleman stated that such notification from the magistrates was "a courtesy which would be appreciated." I am inclined to think that such an attitude on his part is a piece of impertinence which ought to be severely checked. The J.P.s at Formby have always been hard nuts to crack, so far as Sunday pictures are concerned. But it is somewhat staggering to hear that even they are expected to appeal to the ghostly tribunal of the Church. How long has this been so? As the "Manchester Evening News" remarks: "The matter is one for the people to decide. . . . Failing that the magistrates have the responsibility of decision." It would be as well, on any future application of the sort, if these jellyfish justices plucked up enough courage to give a reason of their own for refusing licences, and not fall back on the "convenience" of the parish pastors. Otherwise the people of Formby will begin to think that the local bench has not a leg to stand on.

Points from K.R.S. Report.

THE K.R.S. annual report, which is summarised on another page, constitutes a useful record of a busy year's work for this organisation. Though there has been some falling off in membership, owing chiefly to trade depression, the financial statement has a healthy tone. Receipts were down, but side by side with that a considerable economy in expenditure was effected. The cash collected on behalf of the members amounted to over £82,000, an increase of £42,000 on that collected during the previous year. This is a tribute, of course, to the assiduity of the Legal Department of the K.R.S., but it is also, we fear, a sign that a far larger number of exhibitors have been remiss in paying their accounts. It should be mentioned that Ideal and Granger's top the list of attendances at the Council meetings, scoring 23 each out of a possible 25.

Biograph Producer in England.

I WAS pleased to receive a visit the other day from Mr. Thomas Walsh, the well-known American producer, who is at present in this country. Mr. Walsh has had a most interesting time producing films in Austria, where he has been for the past year, and gave me a really vivid account of his many adventures whilst in that country. Thomas Walsh has been producing films in America for the past 15 years, a great deal of his work in the early days being done with the old Biograph Company, producing one and two-reel pictures. I gathered from our conversation that he would not at all be averse to producing films over here, and I have little doubt that his services will be sought for shortly by British producing companies.

Seastrom to Produce for Goldwyn.

JUST as we go to press we hear that Victor Seastrom, the eminent Swedish producer, has been engaged by Goldwyn to produce a big super-picture for that company. Does this indicate that Seastrom is to produce "Ben Hur."

A Play in a Day!

NOWADAYS it is the fashion to present prologues to big productions, but at the New Scala Theatre it is a condition of the licence granted by the Lord Chamberlain that a short turn must precede the main event. When Mr. Herbert Wilcox contracted to play "Paddy" at this theatre, he was entirely unaware of this condition, and it, therefore, meant a short-act play being written immediately. Undaunted by this task, Mr. Wilcox wrote the play on Sunday and delivered it to the Lord Chamberlain's office on Monday morning. This is, we imagine, almost a record. Not only was it rehearsed and put on in four days, but everybody agreed that the excellently played little prologue certainly added to the value of "Paddy-the-Next-Best-Thing." It is good to see our British producers showing such commendable enterprise.

Tatler.

Digitized by Google

NEW CHAIRMAN OF THE K.R.S.

Reginald Bromhead takes control, with Mr. Levine as Vice-Chairman.

GOLDWYN JOIN AND JURY'S REJOIN THE SOCIETY.

R. C. Bromhead.

AT the Kinematograph Renters' Society annual meeting, held on Tuesday, the election for chairman, vice-chairman, and members of the Council came forward for proposal. We are able to announce that Mr. Reginald C. Bromhead, joint managing director of Gaumont's, was unanimously voted to the chair, and Mr. Louis Levine, managing director of the Fox Film Company, appointed vice-chairman. One of the most important happenings was the fact that at long last the K.R.S. have managed to induce Goldwyn's to join the Society, and Mr. A. G. Smith, their representative over here, was unanimously voted to the Council. Jury's Pictures have also rejoined the Society, which certainly appears to be going very strong. The Council will remain as heretofore with the addition of Goldwyn's.

A Wise Choice.

In the selection of Mr. R. C. Bromhead for the onerous position of chairman of the K.R.S., the members have made an exceedingly wise choice. Mr. Bromhead impresses one with his sheer business ability directly you get in conversation with him, and his work in the trade has been admirable. It is not a great number of years since Mr. Bromhead joined his brother, Colonel A. C. Bromhead, in Gaumont's, but during that time he has immensely strengthened this concern by his real merit and ability. The new chairman is not a man to seek the limelight, being of a quiet and retiring personality, but nevertheless his business methods are extremely effective. Seen by a representative of THE FILM RENTER on Wednesday, Mr. Bromhead announced that the policy of the K.R.S. under his chairmanship would be one of closest co-operation with the exhibitor and 100 per cent. efficiency.

A Sympathetic Line With Exhibitors.

"I am very anxious," said he, "that the K.R.S. should be a strong institution, and exist for the purpose of co-operating with exhibitors and endeavouring to eliminate all the petty troubles that so often accrue. I want the Society to be more a means of anticipating and dealing with possible causes of friction that may arise, and I am convinced that the closer the renter and exhibitor get together, the better it will be for this industry. I am personally opposed," continued Mr. Bromhead, "to any resolution which interferes with the running of a renter's business. I am more convinced that there is need to-day for a strong Renters' Society, but that Society must operate on the most sympathetic lines in its dealings with exhibitors."

Vice-Chairman's Proviso.

Mr. Levine, who has been chosen for vice-chairman, is another ideal choice, and a particular point that this gentleman made in the ballot for his election should be noted by the whole trade. Mr. Levine does not think that in electing him vice-chairman he should automatically secure the chair next year, but is of the opinion that there should be a ballot for this position in future. In view of the controversy over a similar state of affairs in the C.E.A., this is certainly worth noting.

With such exceedingly able men at the helm the K.R.S. should be infinitely stronger during the coming twelve months, and we look forward to their making very great headway.

Digitized by Google

Beating The Air.

IT is somewhat difficult to understand what conclusion exhibitors in the North-Western branch of the C.E.A. expected to arrive at following their protracted discussion last week on the cost of film hire. So much importance had, apparently, been attached to this debate that the president, Alderman Trounson, was called in to address the meeting and give his views upon this question. Frankly, I am not at all surprised to find that the worthy alderman had no more solution for the matter than any other member present, for it must surely be apparent to any exhibitor in this country that a regulated system of film-hire prices is entirely out of the question. The whole tone of the discussion centred round the vexed question of what is the value of a film, but I fail to see how anybody present at the meeting could be expected to answer that question satisfactorily. Alderman Trounson, in the course of his speech, admitted that he had no panacea to offer which would meet the hundred-and-one difficulties involved in conceiving a perfect scheme; and then in an attempt to make something of a case, he merely indulged in a drastic diatribe against the offending renter, who, according to this gentleman, does not conduct his business on legitimate lines, but merely trades his film on a hawking system equivalent to Dutch auction. The worthy alderman proceeded to castigate the renter for all he was worth, but in the whole of his speech there was not one single idea whereby the alleviation of an exhibitor's alleged troubles could be satisfactorily met.

As a matter of fact, does anyone in his sane and sober senses ever expect that films can be hired in the same way as one would hire a piece of furniture or sell chocolates? The stupidity of such a discussion is apparent directly one delves into the matter. One of the exhibitors present touched the crux of the matter when he said that he thought the problem was one that could not be tackled successfully by anybody. "When one exhibitor offered £10 for the hire of a certain film and another exhibitor came along and offered £20 for the same picture, what could they do?" he asked—and echo answers, "What"? Competition is the keynote of the whole business. How is one to arrive at the value of a film? If a renter asks an exhibitor a price and he will not pay it, it is then often played on a sharing basis, and in 90 per cent. of the cases where this has happened it has proved that the exhibitor could very well have afforded the original price asked him. It is no use continually railing at renters and depicting them as modern Shylocks demanding the exhibitors' pound of flesh. It is far too common a practice lately for every exhibitor, when he has a fancied grievance of some kind, to immediately "shoot his head off" at the renter, who is merely attempting to get a fair price for his film. In the meeting under review the same protestations were indulged in, and it is astonishing that a body of business men can waste their time upon fancied grievances which, when it comes to examination, hardly bear the light of day.

What exactly is meant by the term "hawking?" If an exhibitor offers a renter £50 for a film, does it mean that this price is bound to be accepted before the renter has had an opportunity of testing the other exhibitors in the neighbourhood? If so, this opens up an entirely new way of doing business. Surely a renter is entitled to get the best price for his product. After all, it is up to the exhibitor not to pay any extortionate price demanded. He has the remedy in his own hands. In an entertainment business, where every house is keenly competing against the other, the very life and soul of the business is competition. If a picture is no good, and the exhibitor, after all, is a fair judge of its value as an attraction, then he will not book it. If it is a super production which he thinks will draw money into his pay box, then he should be prepared to pay a fair price. Otherwise, how is a renter to give the public the big pictures that they are clamouring for? Alderman Trounson, in the course of his argument, says that prices of films were advancing, whilst there had been a falling off of seven millions in the money spent in amusements. But, then, to be absolutely fair, that sum of money does not apply entirely to the kinematograph industry, but covers every range of entertainment under the sun. With his remarks upon the simultaneous signing of contracts I am in cordial agreement, and this is certain to be one of the first matters dealt with when the K.R.S. and C.E.A. get together and formulate a new form of contract. But, candidly, the remarks made by Alderman Trounson and one or two other exhibitors on the subject of hawking do not carry very much weight. It is so easy for exhibitors to prate continually about films being hawked around, but upon examination it does not amount to very much. The plain truth of the matter is that discussion on film-hire prices is only so much beating the air. While this business continues there will always be competition, and without it we may rest assured the industry would soon go to pieces. To talk of the Exhibitors' Association banding themselves together to make a fixed price upon which films should be hired is futile, and does not do credit to the brains of its members. After all, as has been pointed out in these pages on several occasions, all this talk of retaliating upon the renter may one day react upon the exhibitor. It must be remembered that the renter has still another line of attack, and exhibitors would sometimes do well to remember that salient fact. If there was a little more trust in one another without trying to depict one of the parties as a swindler of the worst degree, it would be a great deal for the betterment of the industry. It is to be hoped that members of the C.E.A. will cease beating the air and get down to real business.

Ernest W. Redman.

Digitized by Google

HERBERT WILCOX TO PRODUCE "CHU CHIN CHOW."

Brilliant young Director to start Ambitious Production in Few Weeks Time.

A FEW weeks ago we were able to inform our readers that the Graham Wilcox Company had secured the exclusive rights of the world-famous play, "Chu Chin Chow," and to-day we are able to announce that Mr. Herbert S. Wilcox, the brilliant young managing director of this concern, has decided to personally direct this production, upon which work will commence in the course of the next few weeks.

Herbert Wilcox is one of the coming men in this industry. During the short time that has elapsed since he founded the Graham Wilcox Company it is safe to say that he has revolutionised British Film productio:. Singularly modest and retiring, Mr. Wilcox impresses one with his personality directly you begin to talk to him. He has the two greatest assets that a producer can possibly possess, viz., imagination and courage.

The history of the Graham Wilcox Company is extremely fascinating. The first photoplay that this company embarked upon, "The Wonderful Story," startled the whole of the industry with its simplicity of production and action. Mr. Wilcox then wrote, in conjunction with his wife, an original story, "Flames of Passion," which was in sharp contrast to their first film. As is well known, "Flames of Passion" is now creating box office records wherever it is shown, and has been a triumphant British film success. For this picture Herbert Wilcox decided to have an international star. He recognised that if he was to get British films into the American market, then he must have a picture which would have great exploitation possibilities. He immediately secured the services of Miss Mae Marsh, one of Griffitb's greatest stars, and her performance in "Flames of Passion" admirably justified the result. Mr. Wilcox then obtained, in the face of heavy competition, the film rights of "Paddy-the-Next-Best-Thing," and with Eliot Stannard wrote the scenario of the film version so successfully launched at the New Scala Theatre last Friday. Here, again, could be seen the wisdom of bringing Mae Marsh to England, for a more fascinating and wonderful study of Paddy could not be imagined.

HERBERT WILCOX.

Herbert Wilcox, during his meteoric career, has been a creator. He it was who brought Herbert Langley from opera to play in film productions with entirely successful results. This screen actor at his initial film appearance leapt into fame. The advent of Graham Cutts into the front rank of British film producers is also due to Herbert Wilcox, who saw the possibility of production in Graham Cutts' showmanship as an exhibitor.

Then came the acquisition of "Loyalties," which has been just as big a success in America as it has here. John Galsworthy's play is still playing to capacity in London, and the film version should be equally successful.

Not content with securing these great pictures, upon which thousands of pounds had been expended, this talented young director looked for fresh fields to conquer, and in face of the keenest competition has secured the world's rights, together with the musical film rights, to the greatest success of all time, viz., "Chu Chin Chow." This was an even greater coup than securing the rights for "Paddy-the-Next-Best-Thing," as it was considered commercially impossible to compete with America for this subject, which with its screen licence, should be the wonder film of the year. "Chu Chin Chow" is the subject that Herbert Wilcox has decided to personally direct, and the position held to-day by Graham Wilcox Productions should be consolidated beyond any possibility of retrogression. The photography will be in the hands of Rene Guissart, whose work in "The Bohemian Girl" and "Paddy" stamps him among the best camera-men in the world.

The production will commence in a few weeks time, and arrangements are now proceeding for the casting of the principal artistes. The scenario will, of necessity, be considerably stronger than the film, though the atmosphere, romance and music, remain in the screen version. The news that Herbert Wilcox has decided to personally direct this picture is a sure guarantee that it will be a pronounced winner. It is an open secret that his has been the directing brain from the commencement of the Graham Wilcox concern, and in the days preceding when he was the director of Astra Films.

Graham Cutts, the talented producer of each of the previous productions, will be the first to admit that the brilliant brain of Herbert Wilcox has been a wonderful asset to him in producing these films. The position that the Graham Wilcox Company occupy in British producing circles to-day is a direct result of the judgment and policy of this brilliant young man, and we await the production of "Chu Chin Chow" with the the greatest treatment.

POSTER FOR "DICK TURPIN'S RIDE TO YORK."

A FIRM called the "Picture Theatre Advertising Service" are circularising exhibitors offering posters for "Dick Turpin's Ride to York." The Stoll Film Co. advise exhibitors on no account to use these posters for the film, "Dick Turpin's Ride to York," or to put the name "Stoll" on same, or any lettering appertaining to the film. For the picture, "Dick Turpin's Ride to York," they are strongly recommended to use the posters which have been specially made from actual scenes taken from the film, put out by the company in the usual way.

Digitized by Google

T. P. O'CONNOR'S APOLOGIA.

Principles of Film Censorship Explained.

WHY "OLIVER TWIST" WAS TAMPERED WITH.

The following statement, dealing with certain charges made against recent decisions of the Board of Film Censors, has been issued by Mr. T. P. O'Connor, President of the Board.

THE opening of a new year, many changes in the conditions of the kinema trade, and certain criticisms on the action of the British Board of Film Censors, make it desirable that I should restate the position of that body. This restatement is the more necessary because, though the Board has now an existence of ten years behind it, the general public, and some of the writers in the Press, are still apparently without any knowledge either of its composition, its methods, or its principles.

First, as to its composition. The Board consists of three sections: firstly, of a Committee elected from the different branches of the trade, which meets from time to time, and in which general discussion takes place on the principles and general policy of the censorship. On no single occasion has the Committee attempted to interfere with the first fundamental principle which was established when the Board came into existence, namely, that the censorship should be an absolutely independent and impartial tribunal. Secondly, there are four examiners appointed by myself, who view all the films submitted; and finally, there is myself, as President of the Board. To me is left the final and complete responsibility for the passing or rejection of films.

How the Examiners Work.

As to its methods, it is perhaps not realised that every working day throughout the year, except during short vacations taken in turn, the four examiners of the Board spend about five to six hours in the inspection of films sent in for examination. Two of the examiners have been engaged in that work since the inception of the Board, and have accordingly behind them the accumulated experience from the examination and decision upon thousands of films. We have followed public opinion in adding to the examiners a lady. The lady we have chosen is one whose previous experience pointed her out inevitably as the most suitable among the many candidates for the position. We have had, owing to the death of one of the examiners, an opportunity of choosing a fourth examiner. For that vacancy we received applications from many candidates of eminence, men who had served in important judicial, military, and official positions in the Empire. Our choice fell on a gentleman with a distinguished military career, who, in addition, is a man of high education and sound judgment. Mistakes, of course, these examiners may make: but there could not be a more conscientious, more assiduous, or more broad-minded tribunal. If I be asked why we do not publish their names, the reply is very simple. We desire above all to maintain with scrupulous care the independence of our censorship. Only one member of the Board and myself are ever brought into personal contact with members of the trade; our association with them is necessary for consultation on the many matters that arise between the film publishers and the Board. This limitation of our association with the trade saves our examiners from the possibility of any social or personal pressure, or perhaps I should say friendly influence, which might weaken their perfect impartiality as censors.

What Pictures Are Banned.

The work of censoring films is not confined to simple rejection or simple acceptance. Simple rejection is, of course, immediate and irrevocable when the owner of the film presents a theme which is thought unsuitable for the film. As an example, we had to absolutely refuse to accept films which dealt with the use of drugs, deeming it certain that the exhibition of these practices, with their at least temporary allurements, might spread knowledge and, as a consequence of knowledge, a temptation to fall into these pernicious habits; and that from being the vice of but a small section of the population of a great city like London, the malady might spread to every village and to every boy and girl in the country. We felt compelled to reject entirely other themes, a knowledge of which might be useful and even commendable to a certain portion of the population; but we deemed such things out of place in a kinema—first, because of the mixed character of the audience, with often a preponderance of young and inexperienced people; and secondly, because such teachings would lose their efficacy and their proper setting as interludes in either melodrama or farce.

Many difficult and complicated problems have had to be dealt with, and they are often more difficult than perhaps is realised where to the outside public everything seems simple. A full list of these problems appears in the annual report; they relate, firstly, to the nature of the story, and secondly, to the treatment of the subject on the screen. For instance, problems with regard to the question of the dress in some of the films have had to be considered, and in this connection we have had to realise the essential differences between kinema production and stage production. Again, the greatest care has had to be exercised with subjects dealing, even reverently, with religious views and the practices of religious rites. We have had many anxious hours over pictures, reverently conceived and beautifully carried out, lest we should run the least risk of touching, in some even small point, on the sacred and delicate ground of religious feeling.

Applying the Test.

As I have said, our examination of pictures does not end with the simplicity of the two alternatives of acceptance or rejection. Very often a film in its original form is quite unacceptable. We see the publisher, point out to him the faulty points in his film, ask him to remove or to modify them: we think the members of the trade will confirm the statement that in such dealings with them we have shown not merely the utmost consideration, but have placed all our experience and what ability we possess at their service. Suggestions are frequently made for alterations to sub-titles, for the transfer of scenes which, while preserving the framework of the film, produce, at the same time, an entirely different tone and moral. Many films, after re-editing, are seen over and over again in the endeavour to save the film without sacrificing its artistic excellence and interest, and yet bring the theme within the limits of what is considered suitable for public exhibition. The test applied to all films is whether they are calculated to

(Continued on following page.)

Digitized by Google

T. P. O'CONNOR'S APOLOGIA—*Continued.*

demoralise the public, extenuate crime or vice, or shock the just susceptibilities of any section of the public.

I have set forth the facts with regard to the composition and the methods of the censorship with this view, that though in the judgments it has given—judgments formidable in number—it does not claim to have been always right, but that the good faith, the intelligence, and the assiduity with which the duties are performed cannot be justly contested. While sensible of the fair and indeed generous treatment received at the hands of the Press in general, and especially of the most influential section, I am entitled to feel some resentment at the terms of ignorant contempt with which the work of the Board has been treated by some of its critics.

Charges Dealt With.

No censorship—especially in view of the large number of its judgments—can hope to escape criticism, nor can pretend not to find some of its decisions open to such criticism. We should all be content that, considering our experience and our good faith, some benefit of the doubt should be extended to us, and especially so until all the facts are known. The Board is justly entitled to take credit for the undeniable fact that since its inception there has been a gradual improvement in the tone of the films exhibited in this country. With the co-operation of many of the publishers, the Board has been able to bring its standard before the notice of American producers, with the result that there has been a noticeable decrease in the number of films submitted by them depicting scenes of extreme violence and lawlessness, and a greater avoidance of stories which turn on undiluted crime and immorality. The Board is always ready to discuss with British manufacturers their scenarios prior to publication, so that time and expense can be saved by a discussion of the admissibility of the theme. We work between a cross fire. Accused at one moment of ridiculous prudery, we are, on the other side, charged with licentious indulgence. What we strive to do is to keep to the middle path of neither prudery nor licence.

The Case of "Oliver Twist."

I will illustrate the position by a reference to two films on which our judgment has recently been challenged. I take first the deletion of certain passages from the film of a well-known Dickens' story. We have been accused of silly presumption, of a wanton slur on the purity of one of the most moral, and one of the greatest, men of genius English literature has ever produced, and of spoiling a good story told by a good film. Taking the last point first, we have not spoiled the story; the testimony on that point comes from the owner of the film, who certainly ought to be most exacting, and who does not spare our action from unflattering comment on general grounds. What he says is:

"The material effect on the film is negligible, in fact, in fairness to the censor I must say that the film will not suffer at all."

The deletion we made was very small. It was in a part of the scene in which Oliver Twist is instructed by Fagin in the art of pocket-picking; and even this is not entirely eliminated; it is shown, but not elaborated. Were we right in insisting on this deletion, small though it was? I hold that we had no other course which would be in accord with the principles and precedents we have laid down during our existence. What did I find when I took up the censorship some six years ago? That there was not a day's paper which did not contain the suggestion, either from the bench or from the pulpit, that the kinema was increasing, even to an alarming extent, the amount of juvenile crime in the country. This, the first serious problem I had to confront, compelled me after consideration to take a strong stand, and to announce this stand to the trade. In the circular I issued I laid it down emphatically that no film would be passed showing the actual method of crime.

When, therefore, a scene in Dickens presents methods of committing crime, we are bound to reject such scenes, or at least to tone them down and curtail them—which is all that we have done. But the argument is now set up that whatever be in Dickens must be accepted by us for the screen, and exactly as Dickens wrote it. A short analysis of the essential difference between the written word in the book, the spoken word on the stage, and what I have called the static conditions of the film, will show that this doctrine is quite untenable.

Again and again I must insist on the fundamentally different psychological impression made by the printed word in the book and the photographed representation on the film. I need not labour that principle; it is palpable to anybody who understands even the rudiments of human psychology.

The Bill Sikes Incident.

Now I turn to the application of this fundamental difference to an author like Dickens. I take up the very book from which this criticism starts. Let me take two scenes from it; first, the following description of the murder of Nancy by Bill Sikes—I quote only a few lines:

"Sikes struggled violently to release his arms from the clasp of Nancy" (who is imploring him not to kill her). "He freed one arm and grasped his pistol. . . . He beat it twice with all the force he could summon on the girl's upturned face. She staggered and fell, nearly blinded with the blood that rained from a deep gash in her forehead. . . . She had raised herself with difficulty to her knees . . . and the murderer, staggering backward and shutting out the sight with his hand, seized a heavy club and struck her down."

Here is the second scene, the death of Bill Sikes; again I quote just a few lines:

"The murderer, looking behind him on the roof, threw his arms above his head and uttered a yell of terror.

"The eyes again," he cried in an unearthly yell.

". . . He lost his balance. . . . The noose was on his neck. . . . He fell for five and thirty feet. There was a sudden jerk, a terrible convulsion of the limbs: and there he hung with open knife clutched in his stiffening hand.

". . . The murderer swung lifeless against the wall."

Will anybody in his senses maintain that I should allow on the screen a realistic representation of the ghastly murder of Nancy, or the awful scene of the death of Bill Sikes? Of course not. What, then, becomes of this extravagant theory that because a thing is in Dickens it must be accepted for the film without even the change of a word or a scene?

An Unpleasant Subject.

I turn to another judgment of the Board which has been severely criticised. In this case it is licence, not prudery, which is attributed to us. It is said that the subject of the film referred to is very unpleasant; so it is. It is said that there are scenes of vicious lives and characters; so there are. But nobody suggests that there is a single scene which is indecorous in word or gesture. What, then, must be the real objection to the subject except this: that because it is unpleasant and deals with unpleasant characters it ought not to be allowed on the film at all. I take strong and irreconcilable objection to that ground. First, I ask with regard to such films, do things occur in real life such as are represented in them? How can anyone ask such a question in view of the knowledge common to all of us that there is a certain type of villain to be seen in every resort of pleasure in the world, and his method may be observed in every luxurious hotel in the world? Such a man looks out with the instinct of his predatory genus for the women in a hotel or other resort, rich in jewels, high in position, or attractive as fitting subjects either for robbery or blackmail or

Digitized by Google

T. P. O'CONNOR'S APOLOGIA—*Continued.*

lust, and who, being for the moment unprotected, and possibly quite innocent, may answer to an appeal to their vanity. One of these ruffians ended some years ago on the scaffold in Paris; in America he is so well known as to have got a special and picturesque nickname, the "Lounge Lizard"; he is so common at Monte Carlo that he adds even to the moral defacement of that gambling resort. When, then, ought a kinema producer to do with such a subject? He ought to insist on much reserve; he ought, above all, to insist on such artistic truth that it will convey its lesson to even the most frivolous mind; such a film ought at once to give knowledge and warning.

Maintaining the Freedom of Art.

But I take strong ground against the exclusion of such films for other and more general reasons. I am a passionate advocate of the freedom of art; I have immense faith in the even yet unexplored potentialities of the film; I commit myself once more to the statement I have often made, that in every elementary school in the country there ought to be a kinema theatre to turn learning—especially in such subjects as history, geography, and natural history—from a futile drudgery into a fruitful enjoyment. And, holding these views, and for the moment responsible for the guardianship of the kinema industry, I feel that I have a great duty to it which I cannot with honour and consistency disregard. That duty is to safeguard not merely the decency of the film, but also its liberty. That liberty I am obliged to limit, as I have said several times and done several times; but that was because of the different impressions, on which I have so often insisted, of the written or the spoken word, and the film form of presentation. But so long as decorum is maintained, so long as the subject is not one that should be reserved for the study hall or the dissecting room or a special theatre, I deem it my duty to fight for the liberty of this new form of artistic expression.

Faith in Official Judgment.

I feel it the more necessary to do so not merely because of the great potentialities of the future of the kinema, but because of the great and healthy development which has taken place in it even within recent years. The great works of literature in all the languages of the world have been pressed into its service; and with this growth of the literary and artistic side of the kinema it would be treason to the duties of my position if I did not strive to maintain for the kinema the utmost liberty of expression. Obviously, any such canon as would exclude from the kinema all subjects which, though true to life, happen to be unpleasant features of life, would be a serious curtailment of this power of expression.

The question has been raised in recent controversy—not for the first time—what are the limits of the control which the censorship exercises? So far as the trade itself is concerned, that control is practically complete. There remains, however, the public licensing authorities of the country. Over them, of course, the censorship has not the right of compulsory control. All that it can seek or hope for is to create such faith in its general judgment as to establish confidence in the minds of the local authorities, and thus induce them to accept the decisions of the Board. I am glad to be able to say that that position has been established between the censorship and the majority of the local authorities of the country. I may name in particular the decision of the foremost of these authorities—the London County Council—to adopt this position.

It is suggested that the Board might be armed with powers to make its decisions compulsory; the Board seeks no such powers. It has confidence that, as its work is better understood, and after friendly and frank consultation between the Board and the licensing authorities, an understanding can be arrived at with them as with the London County Council, certainly the more workable and the more satisfactory because it is the result of voluntary arrangement instead of compulsory powers.

The Alternative to Trade Censorship.

The only alternative to the present system of censorship would be what is called a State Censorship, but in this communication it is not my business to express an opinion. All it is my business to insist on is that the present voluntary censorship has worked well; has the confidence of the trade, the public, and of the film censorship in other countries; and that so far as it may be defective, it is not so because it has not on its direction capable, honest, hard-working officials, whose individual work cannot be improved by any who may succeed them.

Considering we have had either to reject altogether or to modify seriously some of the many thousands of films sent to us for examination, we cannot but rejoice—perhaps even wonder—that our decisions have been received with such extraordinary loyalty by the members of the trade.

CRITICS CONFOUNDED.

IT was an amazing sight during the past week to see the vast audiences that "The Four Horsemen of the Apocalypse" played to at the Palace Theatre. Night after night long queues were waiting for admission hours before the show opened, and there is not the smallest shadow of doubt that this picture could have played for another six months. There has never been in the history of kinematography a more extraordinary case in which all the critics have been confounded. Everyone prophesied that the film would not last a month, and when it was put on at the end of August, the very worst time to play a stage production, let alone a film, then the wiseacres predicted that it would be taken off in a week. Yet during the whole of its 25 weeks of showing, it has played to phenomenal business, and, as I have said previously, could have gone on for an equal length of time. It only shows how difficult it is to assess the value of any particular production.

A WEEK OF FINE PRODUCTIONS.

THINGS are certainly beginning to hum in film-land, judging by the number of fine productions that have been shown during the past week and others that are due for trade screening during the next few days. It is extremely satisfactory to see two great British pictures shown on one day, the opinion of the trade being emphatically in favour of "A Royal Divorce" and "Paddy-the-Next-Best-Thing." Both these productions have scored triumphant successes and are a fine advertisement for British production. "The Prisoner of Zenda" and "Moriarty" are two outstanding American productions which also provide great entertainment, and will make emphatic successes with the kinema-going public. During the next few days we shall have shown us "The Prodigal Son," the 17,000 feet super from Stoll's, three big Ideal pictures, and "The Eternal Flame," a super from First National, so that there would appear to be some pretty brisk times ahead.

Digitized by Google

"SUPERS" AND TWO WEEKS' RUNS.

Yorkshire Exhibitors not encouraged by recent Results.

"SEASONS" THAT DO NOT PAY.

Special to the Renter.

ARE two weeks' runs of a picture worth while? They may be in some parts, but the experiences of Yorkshire exhibitors have not been at all encouraging. Only the super-kinemas in such centres as Leeds or Sheffield, with large and, to some extent, floating populations, drawing patrons from neighbouring towns, dare venture on them.

Half-a-dozen a year, according to one well-known Leeds exhibitor, is about the limit of "two-week run" productions in these parts, "and," says he, with some emphasis, "I have come to the conclusion that for my purposes there will not be six such 'runs' in a year, and probably fewer full-week runs, as a lot of the so-called 'super' films put out to-day will not stand six days' exhibition to the public. It takes some of them, at their hire figure, all their time to pay their way for three days.

"No, my experience of Yorkshire audiences, even in the big cities—Leeds, Bradford, or Sheffield—is that long runs are not wanted. I like to give my patrons the biggest and best productions, but I still believe variety is the soul of the business. Manchester and other centres may have their seasons of pictures, but here in Yorkshire I've come to the conclusion that it simply does not matter!"

"Super" Films in Legitimate Theatres.

The question of the showing of "super" films in the legitimate theatres and music halls, although not yet discussed by the Leeds Branch of the C.E.A. as a body, is being rather keenly and warmly discussed by individual exhibitors on this territory, and there is evident a growing feeling that it is unfair that the best pictures should not be at the immediate disposal of the kinemas. The local renters, of course, argue that the producer, having spent a colossal sum of money on a production, the renter himself has to pay heavily, and must, of necessity, get the highest price he can. The whole question will have to be gone into by the trade, and judging from some of the debates I have heard in the Kinema Exchange, Yorkshire will make its usual useful contribution to a common sense solution of the problem.

HEADQUARTERS FOR SHORT SUBJECTS.

Interview with E. J. Smith, of European.

THAT exhibitors are beginning to regard the short feature part of their programs with special attention is evinced lately by the run on the "short subject." On the other side the Universal Pictures Corporation are considered specialists in this, and an interview with Mr. Edwin J. Smith, of European Motion Picture Co., who is responsible for the Universal output on this side, produced some interesting information.

"Leading theatres like the Rialto and the Capitol, New York, week by week include 'short features' in their program," he said. "And this is the case, too, as regards the famous picture theatres in most of the American key cities. The consequence is, there is generally very spirited bidding for the first run of a successful 'short.' It's no new thing for a Century Comedy to be booked on release date to 50 of the leading picture theatres in the key cities, and to have the name, 'Century Comedy,' put up in electric lights in front of the theatre.

"I am often asked why American exhibitors pay such high prices for short features, and even in the smaller places change their program three and four times a week. The reason is simple. It is upon the variety of the programs they offer that they depend for a succession of patrons, who think nothing of visiting the same picture theatre three times a week. It's not uncommon at thousands of American picture theatres to find a nine or ten-reel program made up as follows: two-reel Century Comedy, one-reel International News, seven-reel Jewel Production; or five-reel Attraction, one-reel Topical, one-reel Comedy, two-reel Star Drama.

"The proverb, 'Variety is the spice of life,' is the motto which the Universal Corporation live by and for. And it is one which the British exhibitor will find well worth his while to study.

"Naturally, the Universal have an interest in pushing short stuff. The output at the Universal studios is based on picture theatre needs, and years of study from the business point of view have resulted in a consistent supply of two-reel Century Comedies, serials (two reels weekly), two-reel dramas, and one-reel Star Comedies. We can claim that Universal is the first organisation in this country to run a special department for short subjects only, in line with our system on the other side, where every Universal exchange runs a special 'short products' department.

"We are now putting out a fascinating series of nine two-reel Star Dramas, in which such well-known stars as Reginald Denny, Tom Santschi, and Art Acord figure in the leading parts. The hero of 'The Leather Pushers'—Reginald Denny—will be seen in three North-West Mounted Police stories. Tom Santschi appears in some thrilling 'peptoid' dramas, and Art Acord, the famous serial hero, will appear in his 'stuntliest' work."

FOR TRADE SHOW THIS MONTH.

The interest of the average man and woman in crime has been exemplified recently by the cases that have been prominent in the daily Press. This augurs well for the reception of "Dr. Mabuse," the terrific German crook film, which Granger's expect to have ready for trade show later in the month. Those who have seen the film privately are most enthusiastic regarding it, and are unanimous in prophesying for it a tremendous reception. The necessary preliminaries for its trade screening are now practically complete, and no exhibitor should miss seeing for himself this remarkable addition to the screen drama.

Digitized by Google

ANNUAL MEETING OF THE K.R.S.

Secretary's Report and Election of Council.

THE seventh Annual General Meeting of the society was held at the society's offices, 33, Soho Square, W.1, on Tuesday morning of this week. The meeting was well attended, and, after the Secretary had read the notice convening the meeting and the auditor's report, the Chairman briefly referred to the work accomplished by the society during the year ending December 31, 1922.

New Recruits.

The Chairman at the commencement of his remarks mentioned that he felt sure the members would be pleased to learn that he was able to announce that Jury's Imperial Pictures, Ltd., and Goldwyn, Ltd., were willing to be nominated for election to the society. This announcement was greeted with applause, and the Chairman stated he thought himself particularly fortunate in being able to terminate his year of office with such good news.

Subsequently the Secretary read a full report of the operations of the society (the chief points of which are given at the end of this article).

Mr. Levin, of Fox Film Company, Ltd., read a supplementary report containing suggestions whereby he thought the society's objects could be somewhat revised and procedure in connection with the election of the chairman and council could be improved. The report contained several suggestions having for their object the better working of the society, and after some discussion thereon the report was referred to a special committee for further consideration, with a view to concrete proposals, if thought necessary, being brought before the Council in due course.

Mr. Granger, in seconding the adoption of the report and accounts, mentioned the good work which the society had accomplished during the preceding twelve months and the many matters which undoubtedly will require the society's attention in the forthcoming year. He particularly referred to the able services rendered by the society's solicitor and mentioned that it was only when one personally had cases to be fought in the Courts that they realised the thoroughness of the preparation by the solicitor, and it pleased him to be able to testify to the satisfaction received from the legal department.

Council and Delegates.

A Council of 15 was elected, and comprised the following renters: Astra Films, Ltd.; Butcher's Film Service, Ltd.; Famous-Lasky Film Service, Ltd.; Film Booking Offices (1919), Ltd.; Fox Film Company, Ltd.; Gaumont Company, Ltd.; Goldwyn, Ltd.; Granger's Exclusives, Ltd.; Ideal Films, Ltd.; International Cinematograph Corporation, Ltd.; Pathé Frère's Cinema, Ltd.; Phillips Film Company, Ltd.; Stoll Film Company, Ltd.; Walturdaw Company, Ltd.; and Wardour Films, Ltd.

In addition to the foregoing, the following delegates were appointed to represent the provincial centres on the Council: Birmingham (Mitchell's Exclusives), Mr. M. Mitchell; Cardiff (Servall's Exclusives, Ltd.), Mr. T. Fligelstone; Leeds (Mercury Film Service), Mr. Booth Grainge; Newcastle (Northern Mutual Films, Ltd.), Mr. C. Christianson.

The auditors, Messrs. Horsley and Company, were reappointed auditors for the ensuing year.

Provincial Committees.

The special business that was down for consideration was the method of carrying on in the future the Provincial Advisory Committees. Discussion took place upon a report that had been circulated among the members on this subject prior to the meeting, and correspondence was also read setting forth the views of certain of the Provincial Committees relative thereto. The main purport of the report was to maintain in existence the Provincial Advisory Committees, but instead of local secretaries being retained in each and all of the centres, it was suggested that the local chairmen should act as the connecting link as between the local members and that the general secretary should conduct the local meetings certain every four weeks in the respective territories, it being felt that with the general secretary being present at these meetings and keeping in touch with the local members, a connecting link would be established between the respective local members and the Council and much benefit derived from this closer co-operation. After full consideration of the subject, the report and the suggestions contained therein were unanimously approved and adopted.

A vote of thanks was accorded the chairman and was carried with acclamation. The Chairman briefly acknowledged this, thanking the vice-chairman and other members of the Council for their assistance during the preceding year. The Chairman then declared the meeting at an end.

ELECTION OF OFFICERS.

A Council meeting immediately followed for the purpose of electing executive officers for the year and various committees. Mr. R. C. Bromhead, F.C.A., was elected chairman for the ensuing year, and the vice-chairmanship, after a ballot had been taken, resulted in Mr. L. S. Levin being elected. The re-election of Mr. F. Geoghegan as treasurer of the society was proposed and agreed to.

In connection with the vice-chairmanship, Mr. Levin, in thanking the members for the honour accorded him, mentioned that he intended at the end of the current year not to pursue the precedent that had been created whereby the vice-chairman automatically became the chairman, as he was of the opinion that each member should, at each annual meeting, have an equal chance of being elected for the chairmanship of the society.

Mr. L. S. Levin and Mr. S. Rowson were re-elected as representatives of the society to the British Board of Film Censors.

The delegates already elected to represent the society on the Kinematograph Trade Council, it was decided should remain as formerly, and consisted of Mr. R. C. Bromhead, Mr. H. J. Boam, Mr. F. W. Baker, Mr. S. Rowson and Mr. A. Lever.

Various other sub-committees were appointed, and after one or two other matters of interest to the members had been dealt with the Council meeting was adjourned until 5 o'clock in the evening of the same day.

CHIEF POINTS IN SECRETARY'S REPORT.

Membership.

The membership roll at December 31 last was 40, comprising 24 full members and 16 provincial members after allowing 15 resignations, the cause of which can undoubtedly be ascribed to trade depression. Reference will be made later to some of the losses renters sustain by remaining outside the society, but one must here mention that the position has recently had the consideration of a Special Committee and it is hoped to take certain steps which will not only bring new members into the society, but will make the society and its activities more widely known.

The membership of the respective provincial centres of the society, which includes branches of London renters, at December

Digitized by Google

ANNUAL MEETING OF THE K.R.S.—*Continued.*

31 last was as follows: Four Northern Counties (Newcastle-upon-Tyne), 15; Lancashire and North Wales (Liverpool and Manchester), 18; Yorkshire (Leeds), 20; Midlands (Birmingham), 14; South Wales (Cardiff), 18; Ireland (Dublin), 14.

Kinemas Changing Hands and Closing.

In the year 1920, 155 kinemas were recorded by the society as having changed hands; in the year 1921, the number recorded was 216, and during the past year no less than 338 changes have been noted. In addition, quite a number of kinemas have closed; some permanently, others for a period, as a result of the inability of the proprietors to pay their way. In this connection 178 have been noted by the society.

At one time during the early summer and for a period of about six weeks, letters were arriving from exhibitors giving notice of the closure of kinemas at the rate of four per day. This state of affairs was largely due to the continuing depression that was affecting all trades throughout the country. The wave of depression is happily passing, although but slowly, but if it has brought disaster to many it undoubtedly has impelled all sections of the film industry to seriously consider the weaknesses that have prevailed in the past, and the means to be employed for resuscitating the trade and to bring back the public to the kinemas.

It is perhaps worth recording under this heading also that immediately after the last annual meeting a notice was inserted in the trade papers informing vendors and would-be purchasers of kinemas of the information that could be obtained from the society relative to the contracts that might exist and remaining to be fulfilled in connection with any particular kinema. This notice was and has been of considerable benefit to members, and, coupled with the steps usually taken by the society when kinemas have changed hands, has been the means of saving members many thousands of pounds. Here, too, emphasis must be laid upon the number of occasions in this connection when intending purchasers have deliberately ignored the forward contracts made with renters who are not members of the society, simply on the grounds that these renters were not in a position to take co-operative action, being outside the society. This is one of the disadvantages of non-membership and, translated into figures, a considerable sum of money is lost.

Two hundred and seventy-seven inquiries as to financial status have also been made for the benefit of members.

Censorship and L.C.C. Conditions.

In my report last year under this heading members were reminded how necessary it was that they should keep themselves interested in matters affecting censorship so that the society's representatives were kept watchful of their interests. Events have since transpired which prove that the reminder consisted not of mere empty words.

Fortunately the society's representatives on the Advisory Committee to the British Board of Film Censors have ever been mindful of their responsibilities to renters and have not ceased labouring for any improvement in the procedure of the Board or Advisory Committee that they have deemed necessary, and active steps in this latter regard have quite recently been taken.

The Council have also been in active communication with the London County Council relative to the conditions that body were endeavouring to impose upon its licensees, which in certain instances would have affected renters to a considerable degree.

One question raised was that of seeing that all films, whether features, interest or topical, bore a reproduction of the certificate of the British Board of Film Censors.

At first an attempt was made to define a topical and an interest film, but subsequently a suggestion was put forward that the difficulties renters were faced with might be overcome if in cases where the reproduction of the Censor's certificate was not included in the film, a slide could be displayed on the screen indicating in effect that the film to be shown had been passed by the British Board of Film Censors, and in what category the film had been placed.

This suggestion found acceptance, and has since been incorporated in L.C.C. Conditions on Kinematograph Licences. Renters will realise that by supplying two slides to indicate the information desired, a great deal of expense will be saved which at the present time is incurred through renters having to continually replace the reproduction of the certificate on films as the result of carelessness or wilful deletion on the part of operators.

Film Hiring Contract.

In February last a Committee was appointed to consider this question, and with a view to drafting a new contract along more equitable lines. In May the Committee presented its report to the Council, indicating that it was deemed contrary to the interests of renters that the Standard Contract should continue to govern the relations between renters and exhibitors in connection with the hiring and renting of films.

Certain courses were advised in the report, among which was that of the Council refraining from taking any further responsibility in connection with the renting agreement, leaving the terms and conditions of carrying on a renting business to the individual renter, subject, nevertheless, to certain well-defined principles being adhered to and agreed upon by all renters.

Subsequently the Kinematograph Exhibitors' Association gave notice of termination of the Standard Contract and forwarded a copy of an amended form of contract upon which discussion was invited. This form of contract was so inequitable and one-sided that any discussion thereon was bound to have been futile. Accordingly meetings of all renters, members and non-members, were held, and it was agreed that each renter could use any form of contract he wished so long as the main principles which affected payment of accounts, payment of carriage and censorship were adhered to. That is how the position stands to-day so far as renters are concerned.

Kinematograph Trade Council.

Towards the close of the year the society, through its representatives, in conjunction with the Kinematograph Exhibitors' Association and the Incorporated Association of Kinematograph Manufacturers was able to lend a helping hand to bring into existence the new Kinematograph Trade Council. This is now a separate body, comprising 15 delegates, five from each of the respective trade organisations. Much good work can and ought to be accomplished, and it is earnestly hoped that all engaged in the industry and who hold a responsible position therein will take a live interest in this Trade Council and through their respective trade organisations help to make it of definite use for the good of the industry rather than let it remain merely an ornament.

Arbitrations.

A number of arbitrations concerning disputes between renters and exhibitors have been dealt with by the society during the year, thus saving the parties a good deal of legal expense.

Trading Committee.

This Committee has met on 25 occasions to consider various matters, the chief of which has been 134 applications from exhibitors for relief in respect of contracts entered into. After full investigation of the circumstances connected with the applications, recommendations for relief have been made to members in 45 cases only, the remainder being rejected. This compares with 25 out of 144 applications made during the year 1921.

(*Continued on page 17.*)

Digitized by Google

Immediate Exclusive Release

Is a woman ever justified in marrying for money? Can she be happy? Or is she really "Bought and Paid for"? This is the absorbing theme in this astounding stage success.

ADOLPH ZUKOR presents a

WILLIAM DE MILLE production

"BOUGHT AND PAID FOR"

with AGNES AYRES and JACK HOLT

From the famous stage play by GEORGE BROADHURST

Scenario by Clara Beranger

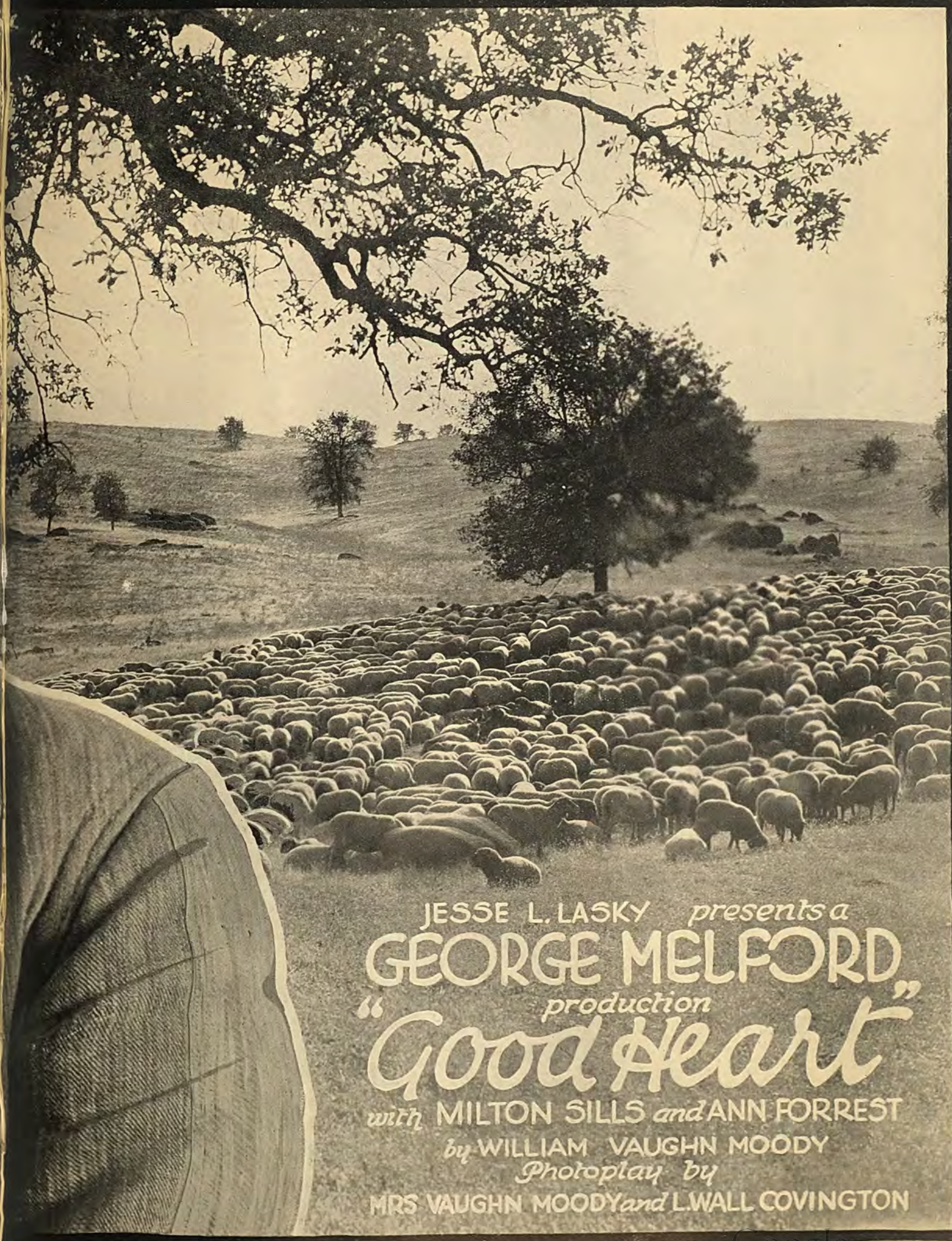
A Paramount Picture

Instantaneous Booking Success

FAMOUS-LASKY FILM SERVICE LTD
-LONDON-

Digitized by Google

Digitized by Google



Digitized by Google

Immediate Exclusive Release

That unsung hero of a million homes — father! And now in this wonderful heart-drama by the Author of — "Humoresque," father comes gloriously into his own. Made of the joys and tears of plain folks, it'll fill your heart with a glowing gladness.

FAMOUS-LASKY FILM SERVICE LTD.
— LONDON —

FAMOUS PLAYERS-LASKY CORPORATION *presents*

"The Good Provider"

With VERA GORDON
and DORE DAVIDSON
by
Fannie Hurst

Directed by Frank Borzage
Scenario by John Lynch

A COSMOPOLITAN PRODUCTION

A Paramount Picture

Instantaneous Booking Success

Digitized by Google

ANNUAL MEETING OF THE K.R.S.—*Continued.*

Correspondence.

As an indication of the information disseminated by the society, it is pleasing to be able to report that no less than 591 circulars dealing with 1,080 matters, 25 reports of Council meetings, as well as sundry other reports have been sent to members. Interviews with members and exhibitors upon various matters have been numerous, although not quite so continuous as during the preceding year, when it was not uncommon for exhibitors on many days during the week to be lined up waiting their turn either to submit an application for relief from obligations—for the most part lightly undertaken—or for advice as to what steps could be taken to alleviate their troubles.

LEGAL DEPARTMENT.

Solicitor's Report.

The solicitor reports that the work of the Legal Department shows a considerable increase over that of the previous year, which in its turn showed a great advance over the year 1920.

An important feature of the work of this department is that, acting for a large number of renters, collective action is capable of being taken with results which could not, it is anticipated, be obtained individually. Several cases of this nature have occurred this year and, in one in particular, the solicitor was able to secure for the members of the society payment of a sum of £725 on account of various members' claims from a company which, immediately after it had made the payment, went into liquidation, with a result that the creditors not represented by this society will receive no dividend whatsoever.

The cash collected on behalf of members during the past year exceeds £82,000, an increase of £42,000 over the amount collected during the previous year.

The percentage of bad debts still continues low except in the cases of companies going into liquidation where it is found that, generally speaking, the assets are so heavily mortgaged that on realisation the dividend for the unsecured creditors is either small or non-existent. A gratifying reference to the small percentage of bad debts incurred by his company was made by the Chairman at the annual general meeting of one of the most important companies belonging to this society, and this reference is testimony to the efficiency of this department.

The number of compulsory and voluntary liquidations of companies is an increasing figure over that of last year, but during the latter part of this year the failures have not been so numerous. The solicitor has presented twenty-four petitions for the winding-up of companies, of which fifteen have been effective, and the remainder have been withdrawn upon payment of the amount due to renters either wholly or in part, or as the result of some scheme which has been deemed more advantageous than forcing a liquidation.

In addition to the meetings of creditors called under the above compulsory liquidations, the solicitor has attended 68 meetings of creditors under voluntary liquidations, full information of all of which meetings has been circulated to the members.

The solicitor has further been concerned in 12 cases of bankruptcy and 10 cases in which deeds of arrangement have been executed by debtors.

As the result of the winding-up of various companies, some little difficulty has been experienced with liquidators rejecting proofs for unmatured bookings. Appeals have been lodged against these rejections, and a decision has been given by a County Court Judge that renters are entitled to prove in full for the amount of their claims for bookings maturing up to the date when the proof was rejected, and as to bookings maturing thereafter they were entitled to prove for damages, such damages to be assessed by the Court. In the other cases compromises have been arrived at, and so far no case has yet been decided on this point by a High Court Judge. An appropriate case will be brought before a Judge in the High Court in due course, when an attempt will be made to obtain a ruling that unmatured contracts may be proved for in full, having regard to the terms of the contract at present in use. In the meantime, the decision of the County Court Judge, above referred to, is considered by renters to be satisfactory.

In addition to a large number of actions brought against exhibitors to recover moneys, actions have been brought to recover for illicit cross-overs with satisfactory results to the renters and to exhibitors who have been injured by the unauthorised exhibition of films in breach of their bar.

A case of considerable interest was decided by the Divisional Court on appeal from the County Court where a renter let certain films to an exhibitor second run to another hall in the same town. By reason of the failure of the hall having the first run, the films were not actually exhibited for a first run in the town and the second run exhibitor thereupon cancelled his contract, saying that the renter could not perform the terms thereof, that is to give a second run, but that the second run had automatically become a first-run, which was not agreeable to this exhibitor. The County Court Judge held, and his decision was upheld by the Divisional Court, that the words "second run, etc.," were inserted in the contract for the sole benefit of the renter and that the renter could waive this condition and would be entitled to deliver the films to the second run exhibitor notwithstanding that they had not been run by the first run house and could recover the full hire fee therefor. Another recent case of interest was where an exhibitor defended an action for breach of contract on the ground that Clause 3 of the Standard Contract afforded relief when a kinema was closed owing to the proprietor's inability to make it pay consequent upon industrial depression. The Judge decided in the renter's favour for the full amount claimed with costs.

If one considers the financial results obtained by members from this Department alone, these should convince anyone that membership of the society is worth while. Apart from dealing with members' difficulties the solicitor has given close attention to a new form of film-renting contract, and in this regard there has already been placed on record a warm appreciation of his services. He, too, has attended practically every Council meeting throughout the year, generally advising the members.

OVERTIME AT THE "B. & C." STUDIOS.

Artistes Enjoy a "Listening-in Rest" in between the scenes.

OWING to the recent morning fogs and mists, the B. & C. Studios have been working overtime during the last few days on "The Gems of Literature" series, which will be released by the Walturdaw Company, Ltd. Someone in Gerrard Street conceived the happy thought that under the circumstances the players would enjoy a "listening-in rest" during the intervals between the scenes. A Marconiphone V.2 Set was accordingly dispatched to Walthamstow by the Walturdaw Company, Ltd. The film in the course of production happened to be "Curfew Shall Not Ring To-Night," and the latest wonder of science was placed in a Cromwellian setting.

We understand that the "Gems of Literature" series are nearing completion, and that they have come up to the high standard of perfection that Mr. Godal has promised. Three of the series, "Mistletoe Bough," "The Taming of the Shrew" and "Curfew Shall Not Ring To-Night," are now ready, and will be presented to the trade very shortly.

Digitized by Google

F. E. ADAMS AND THE VICE-PRESIDENCY.

What he will Stand For if Elected.

THE North Staffs. Branch has paid me the unexpected compliment of asking to be allowed to nominate me for the post of vice-president of our Association for the forthcoming year. There are several reasons why I cannot refuse this request—one of them being that it comes from the county of my birth. There is always a particular flavour about honours and compliments which come from one's home people. There is only one thing that mars my pleasure, and that is that I shall inevitably find myself competing with several of my closest friends. These men include some of the most able men in our trade, and, in some ways, I would much rather be voting for them than competing with them. I am sure they will understand my motives and feelings, and even my opponents have never suggested that I have shown any immoderate craving for such honours and positions as the kinema trade offers.

No Financial Interest in Trade.

My present position is that I have resigned all my managing directorships, though I have retained my directorships and the major portion of my financial investments on the exhibiting side. I have no interest in any manufacturing or renting concern, and I should like to say at once that I am inflexibly opposed to anyone who holds substantial interests in such concerns becoming the president or vice-president of our Association.

In the event of my being appointed vice-president, I shall not allow myself to be nominated for presidency simply because I have been vice-president. The simplest common sense suggests that the rank and file of the trade should be free to nominate as president the man they regard as best fitted for the job. These are the rules of our Association, and the only sensible ones in such a matter. Many of us have been rather disturbed by efforts which have been made to establish a precedent in this connection contrary to our rules. If we were ever to nominate as vice-president a man who subsequently proved his unfitness for the work, surely that is no excuse for us committing the greater folly of appointing him a second year with greater responsibilities. So far as I am concerned, my subsequent nomination as president would have to depend entirely on your free votes in open contest.

Trade Policy.

I think it is unnecessary for me to detail my past activities in the trade. They are well-known, for our trade Press has accorded me rather more publicity than I have always desired. But those who have worked with me know that I have always fought for the rights of exhibitors, large and small, and have won several of these fights against great odds.

For these reasons my trade policy is fairly well known, and I see no reason to change it. I am anxious to see the exhibitor master in his own theatre, and am opposed to manufacturer or renter control, and to vexatious and varying local regulations. We have urgent need for a new Cinematograph Act, fairly drafted so as to put every exhibitor, in city or village, in a just and well-defined position. As a trade we have too long been the toy of every official and agitator.

Entertainments Tax.

I am, as always, an out-and-out abolitionist. The tax was a war-time measure, and is one such as no other trade labours under. There is no trade in existence which would not ultimately be destroyed by a tax of 25 per cent. on its gross turnover, and the kinema trade is no exception. I, for one, shall not rest till this tax is completely abolished in its present form.

Sunday Opening.

My views on this question are clear. The matter is one which should be settled in each community according to the wishes of the majority. Where the general feeling is in favour of closure, that feeling should prevail, but when the public prefers to attend our shows rather than to lounge about the streets or public houses, they should have no obstacles placed in their way. Strident and bigoted Puritan minorities must be fought.

Sharing Terms.

I am opposed to the principle of sharing with renter or manufacturer. It is an unfair basis on which to conduct business, and one which, if adopted, will ultimately menace our existence and independence as exhibitors. Until sharing terms are extended to *losses* as well as profits, the exhibitor is entitled to the full and undivided benefits of his profitable bookings. But even under such terms I should regard the principle of sharing as debatable.

Foreign Competition.

I think it is very necessary to watch critically the efforts made periodically by foreign manufacturers to acquire a controlling interest in key theatres or chains, for the only hope of our trade lies in a wide-open market and free competition for all films. The present enormously increased prices asked by foreign film-makers for their products are a real danger to our side of the business, and it is absurd that an exhibitor should be forced to pay for a film a price which that film is often unable to earn for him.

Our Association.

I have been a firm but not a blind supporter of the Association since its inception. On occasion I have expressed myself bluntly on the lack of unity in our ranks and our lack of progress and initiative in certain directions. But I have always endeavoured to be a constructive critic, and all my efforts have been directed towards urging our people to *get on*. I would rather see wrong moves made than none, for a wrong direction is easily remedied, but inertia ends in total paralysis.

Every individual exhibitor knows that our position is precarious, and that between high taxes, oppressive regulations, and heavy rentals we are being squeezed to death.

British Films.

For many years I have held the view that the British film manufacturing industry needs the earnest attention of the trade and the nation at large. We must all view with alarm the growing power of the American film and its formidable propaganda work in every part of the world. Our business will never be brought on a satisfactory foundation for British audiences so long as 90 per cent. of our offerings are American films, a large portion of which are unattractive and even objectionable to our patrons.

Nothing is to be gained by dwelling on the difficulties and mistakes of yesterday; it is in to-day and to-morrow that the salvation of our balance sheet lies. If the compliment of my nomination is followed by the honour of election, I can promise to do my utmost to bring our trade back to a healthy, prosperous state.

Digitized by Google

"SUPER-PROGRAM PICTURES"

Interesting Interview with Mr. F. W. Kilner.

F. W. KILNER.

A VERY useful phrase has been employed by Mr. F. W. Kilner in his announcement of the many varied subjects he will introduce to the British market through his alliance with the Import and Export Company, Inc., of America. Having mentioned in some detail a number of important super-productions which have been arranged for, Mr. Kilner mentioned that he had in addition a list of some twelve "SUPER-PROGRAM PICTURES" which he would shortly put upon the market. Questioned as to the exact meaning of this phrase, Mr. Kilner explained that he applied the term "super-program" to a picture which, while of the same degree of quality and technical excellence as a super-production, was not conceived on quite the same lavish scale, and therefore was not quite so costly a proposition as the true "super-film."

Program or Super?

"Supers," said Mr. Kilner to a representative of this paper, "are not for every three days' program. Firstly, there are not enough supers to go round even if exhibitors could afford to show them. And further, if supers were exhibited every week of the year they would simply cease to be supers. At the same time, the phrase, 'program picture,' has rather fallen into disrepute, and is generally applied to the factory-made article, turned out by the dozen on the mass production principle, and having few points that would be worth exploitation. To me it appears to be a fatal policy for an exhibitor to alternate between costly 'supers' and mere 'program subjects.' The first may fill his theatre temporarily and empty his pockets, but the latter will empty both.

"What the exhibitor needs, in my opinion," continued Mr. Kilner, "is a type of picture for his ordinary program that is OF THE SAME HIGH STANDARD AS HIS OCCASIONAL 'SUPER FILM,' BUT NOT SO COSTLY, and enables him to balance the price of the super without letting down the quality of entertainment he provides or disillusioning the new friends whom his big feature may have attracted. He needs, in fact, what I have termed the 'super-program picture.'

"That is the need I am setting myself to meet, and I believe the exhibitor will recognise that the 'super-program' pictures I have managed to secure for him will fill a very long-felt want. They are, in my opinion, fully entitled to the term 'super-program,' because each of them is *worthy of being starred as a special feature* and they can thus be utilised by the exhibitor to set the standard of his entertainment.

Wanted, a Standard.

"It is, after all, by the general level of program he maintains that the exhibitor is able to build up a steady week-to-week business. The big super is useful as an occasional fillip to his business, but the result will be the reverse of beneficial if the cost of the big picture is met by sacrificing the quality of the regular program. It is evident, therefore, that to make his theatre a paying proposition the exhibitor must be able to get his picture at a reasonable rate. He cannot afford to pay super-prices for program pictures any more than the renter or producer can let him have super-productions at program rates. At the same time, the standard of film production must rather be raised than lowered, and it seems to me that the only sane policy is that which I and the producers with whom I am associated are putting into practice.

"They are putting just AS MUCH CARE AND SKILL INTO THEIR GENERAL WORK AS INTO THEIR SPECIAL SUBJECTS. Each is produced, acted, and mounted with the utmost care for detail, but without incurring that vast expenditure upon huge and elaborate settings, with those armies of workpeople and hordes of supers which tend to make the more spectacular type of film so costly. All those things have to be paid for, but they are not essential for every type of picture. But just as the same care and thought are necessary in the production of the 'super-program' picture as for the big 'super,' so equally do they require a similar degree of thought and care in their exploitation. Wide publicity, strong advertisement, and clever presentation are as necessary in the one case as the other, and it is in this direction that we intend to be of special service to the exhibitor.

"Co-operation between renter and exhibitor," Mr. Kilner concluded, "in a powerful appeal to the public must be the keynote of our industry in the future."

BEN BLUMENTHAL.

Digitized by Google

Liverpool's Nomination for Vice-President.

Mr. J. H. Dovener Unanimously Selected.

From our Own Representative.

J. H. DOVENER.

THE annual meeting of the North-Western branch of the C.E.A. was held on Tuesday afternoon (the 23rd ult.) in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool.

The Chairman of the branch (Mr. J. H. Dovener) presided over a representative attendance of members, which included the president of the parent body (Alderman E. Trounson). After the chairman had submitted the annual report, Mr. F. W. Locke, proposing the re-election of Mr. J. H. Dovener as chairman of the branch, warmly eulogised the services which he had rendered on their behalf during the last year. Mr. Johnson seconded, and unanimous approval was given to the resolution.

The following officials were re-elected, viz., Vice-Chairman (Mr. Fred Worswick, Wigan), hon. treasurer (Mr. F. W. Locke), and secretary (Mr. G. Dudley West) who was described by Alderman Trounson as a model official. The alderman added that Mr. West was regarded by the parent body as one of the best secretaries in the country. The Chairman, in this connection, associated himself whole-heartedly with the alderman's remarks.

The following gentlemen were appointed members of the committee: viz., Messrs. B. Bailey (Liverpool); Brown (Ellesmere Port); Hunter (Chester); Perry (Liverpool); E. Trounson (Southport); R. D. French (Liverpool); H. Benson (St. Helens); J. H. Haigh, junr. (Liverpool); M. Mott Cowan (Liverpool); Johnson (Liverpool); B. Allman (Liverpool); H. Hughes (Liverpool); Lewis (Liverpool); Shaw (Liverpool); and J. Leslie Greene (Liverpool). Alderman Trounson and Messrs. J. H. Dovener, Fred Worswick, and G. Dudley West were elected delegates to the General Council.

The statement of the hon. treasurer, which was adopted, showed that a balance of £36 odd had been brought forward from the previous year, and there was a balance in hand of £161.

Alderman Trounson observed that he would like the name of Major Gale to go forward as that of the branch's nominee for the position of president of the parent body. He (the alderman) regretted that the time and work involved in performance of the presidential duties were so great that it was absolutely impossible for him to again accept office, and ignore his other duties as he had had to do during the past twelve months. At the same time he very much appreciated the pressure which his colleagues had brought to bear upon him with a view to his continuing as president. Although unable to accept the position for another year he could assure them sincerely that he would exert every effort he could to support Major Gale. (Hear, hear.) Major Gale was a gentleman of tremendous capacity. He had a comprehensive grasp of everyday matters, and got to the root of a question without any waste of time. He was perfectly satisfied that in Major Gale the Association would have the right man in the right place. There were very few men in the industry who were so well qualified as Major Gale to fill the position. (Applause.)

The Chairman claimed the privilege of seconding the nomination of Major Gale, remarking that his interests were entirely on the exhibiting side of the industry. He was a member of the Middlesex County Council, and a J.P. He had a very substantial stake in the trade. He was most regular in his attendance at the meetings of the C.E.A., and he, moreover, had a great grasp of the problems that confronted them.

Mr. Mott Cowan inquired whether, having regard to the Entertainments Tax campaign, it was not possible for Alderman Trounson, who had everything in connection with the matter at his finger tips, to again accept nomination for the presidential post. Another member observed that the success of the North-Western branch of the Association was not only largely due to the work of the alderman as president of the C.E.A., but also to his regular attendance at the branch meetings.

The Chairman: I may say we thoroughly appreciate the wonderful efforts he has put forward, and I can assure you that the whole of the country is just as anxious as we are to have him re-elected to the position. The last Council meeting was interrupted on several occasions owing to the requests made to him to again accept nomination. At the same time I know his mind is made up.

Alderman Trounson: It has been the most regretful incident in my life that I have not been able to see my way clear to carry on this important position.

The meeting then unanimously approved the nomination of Major Gale as president for the ensuing year.

It was unanimously resolved, on the motion of Mr. F. W. Locke, seconded by Mr. Lewis, to nominate Mr. Dovener as vice-president of the Association. Mr. Locke characterised the nomination of Mr. Dovener as "a big compliment to the branch," and said the branch would give him their undivided support.

Digitized by Google

Jury's CATERING FOR THE DEMAND

Box Office Attractions of the First Magnitude

(See following pages)

JURY'S IMPERIAL PICTURES Ltd

Digitized by Google

Liverpool's Nomination for Vice-President.

Mr. J. H. Dovener Unanimously Selected.

From our Own Representative.

J. H. Dovener.

THE annual meeting of the North-Western branch of the C.E.A. was held on Tuesday afternoon (the 23rd ult.) in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool.

The Chairman of the branch (Mr. J. H. Dovener) presided over a representative attendance of members, which included the president of the parent body (Alderman E. Trounson). After the chairman had submitted the annual report, Mr. F. W. Locke, proposing the re-election of Mr. J. H. Dovener as chairman of the branch, warmly eulogised the services which he had rendered on their behalf during the last year. Mr. Johnson seconded, and unanimous approval was given to the resolution.

The following officials were re-elected, viz., Vice-Chairman (Mr. Fred Worswick, Wigan), hon. treasurer (Mr. F. W. Locke), and secretary (Mr. G. Dudley West, who was described by Alderman Trounson as a model official. The alderman added that Mr. West was regarded by the parent body as one of the best secretaries in the country. The Chairman, in this connection, associated himself whole-heartedly with the alderman's remarks.

The following gentlemen were appointed members of the committee: viz., Messrs. B. Bailey [illegible] Brown (Ellesmere Port); Hunter (Chester); Perry [illegible] E. Trounson (Southport); R. D. French (Liverpool), [illegible] Helens; J. H. Haigh, junr. (Liverpool), [illegible] Johnson (Liverpool); B. Allman [illegible] (Liverpool); Lewis (Liverpool); [illegible] Greene (Liverpool), [illegible] J. H. Dovener, Fred Worswick, [illegible] delegates to the General Council.

The [illegible] was adopted, showed [illegible] forward from the [illegible] of £161.

Alderman Trounson observed that he would like the name of Major Gale to go forward as that of the branch's nominee for the position of president of the parent body. He (the alderman) regretted that the time and work involved in performance of the presidential duties were so great that it was absolutely impossible for him to again accept office, and ignore his other duties as he had had to do during the past twelve months. At the same time he very much appreciated the pressure which his colleagues had brought to bear upon him with a view to his continuing as president. Although unable to accept the position for another year he could assure them sincerely that he would exert every effort he could to support Major Gale. (Hear, hear.) Major Gale was a gentleman of tremendous capacity. He had a comprehensive grasp of everyday matters, and got to the root of a question without any waste of time. He was perfectly satisfied that in Major Gale the Association would have the right man in the right place. There were very few men in the industry who were so well qualified as Major Gale to fill the position. (Applause.)

The Chairman claimed the privilege of seconding the nomination of Major Gale, remarking that his interests were entirely on the exhibiting side of the industry. He was a member of the Middlesex County Council, and a J.P. He had a very substantial stake in the trade. He was most regular in his attendance at the meetings of the C.E.A., and he, moreover, had a great grasp of the problems that confronted them.

Mr. Mott Cowan inquired whether, having regard to the Entertainments Tax campaign, it was not possible for Alderman Trounson, who had everything in connection with the matter at his finger tips, to again accept nomination for the presidential post. Another member observed that the success of the North-Western branch of the Association was not only largely due to the work of the alderman as president of the C.E.A., but also to his regular attendance at the branch meetings.

The Chairman: I may say we thoroughly appreciate the wonderful efforts he has put forward, and I can assure you that the whole of the country is just as anxious as we are to have him re-elected to the position. The last Council meeting was interrupted on several occasions owing to the requests made to him to again accept nomination. At the same time I know his mind is made up.

Alderman Trounson: It has been the most regretful incident in my life that I have not been able to see my way clear to carry on this important position.

The meeting then unanimously approved the nomination of Major Gale as president for the ensuing year.

It was unanimously resolved, on the motion of Mr. F. W. Locke, seconded by Mr. Lewis, to nominate Mr. Dovener as vice-president of the Association. Mr. Locke characterised the nomination of Mr. Dovener as "a big compliment to the branch," and said the branch would give him their undivided support.

Digitized by Google

Jury's CATERING FOR THE DEMAND

Box Office Attractions of the First Magnitude

(See following pages)

JURY'S IMPERIAL PICTURES LTD.

Digitized by Google

METRO

Clara Kimball Young in

ENTER MADAME

A sumptous version of the New York theatrical success by Gilda Varesi and Dolly Byrne.

JU

Telephone: Gerrard 7916.

JURY'S IMPERIAL
19-21 TOWER STREET.

Digitized by Google

PECIAL

A SCINTILLATING COMEDY DRAMA OF THE LIFE AND LOVE OF AN OPERA STAR WHOSE HUSBAND FELL TO THE WILES OF AN ARTFUL WIDOW HOW THE SINGER RE-WON HER HUSBAND'S AFFECTIONS PROVIDES A SPIRITED AND AMUSING STORY WITH A DISTINCTLY NOVEL ENDING

RYS

PICTURES LIMITED
LONDON ——— W.C.2.

Digitized by Google

METR

Clara Kimball Young in

ENTER MADAME

A sumptous version of the New York theatrical success by Gilda Varesi and Dolly Byrne.

JU

Telephone:
Gerrard 7915

JURY'S IMPERIAL
STREET

Digitized by Google

PECIAL

A SCINTILLATING COMEDY DRAMA OF THE LIFE AND LOVE OF AN OPERA STAR WHOSE HUSBAND FELL TO THE WILES OF AN ARTFUL WIDOW. HOW THE SINGER RE-WON HER HUSBAND'S AFFECTIONS PROVIDES A SPIRITED AND AMUSING STORY WITH A DISTINCTLY NOVEL ENDING.

RYS

PICTURES LIMITED
LONDON —— W.C.2.

Telegrams:
Jurigraph, London.

Digitized by Google

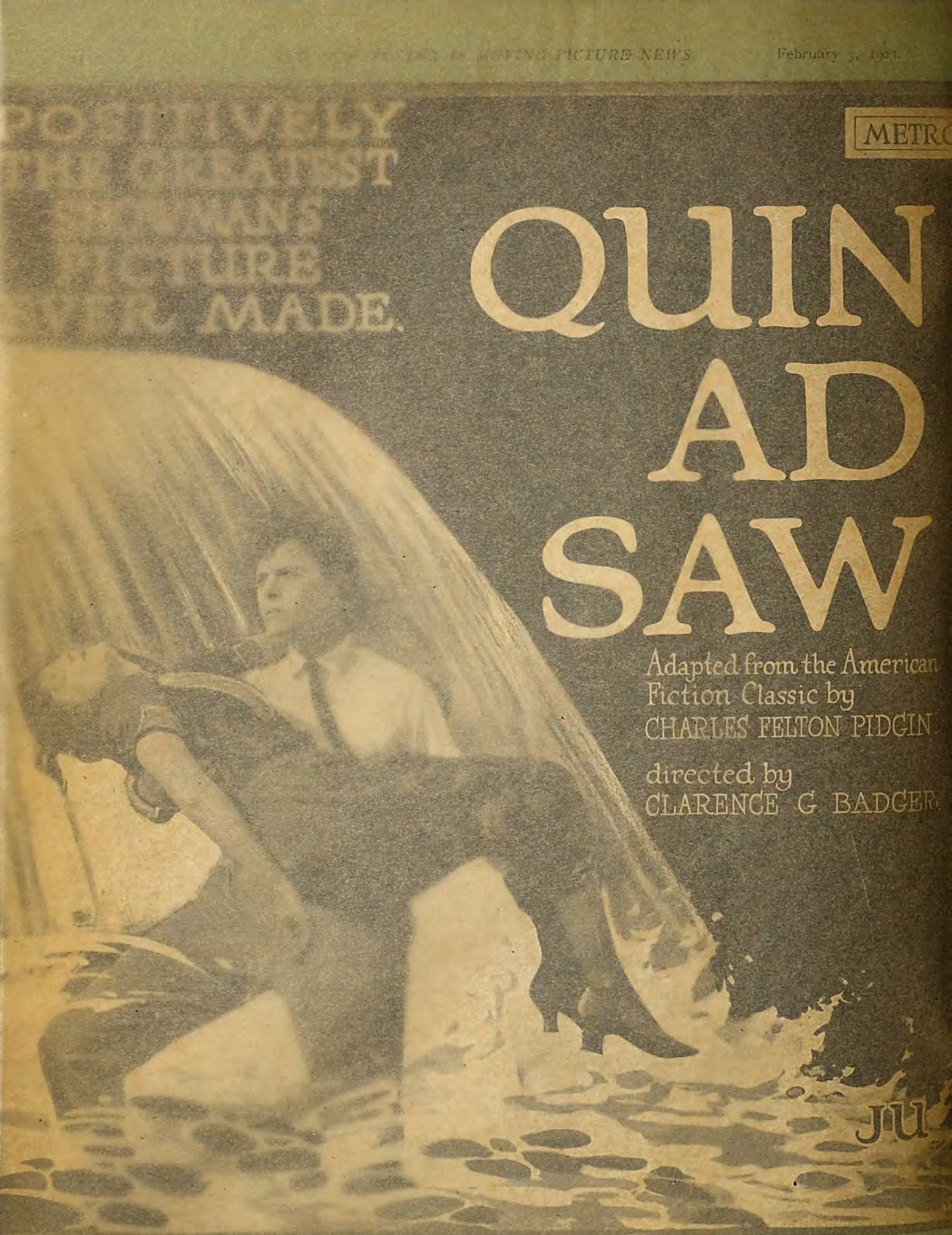
POSITIVELY THE GREATEST SEA ADVENTURE PICTURE EVER MADE.

METRO

QUIN AD SAW

Adapted from the American Fiction Classic by CHARLES FELTON PIDGIN

directed by CLARENCE G. BADGER.



JU

Telephone: Gerrard 7916.

JURY'S IMPERIAL
19/21 TOWER STREET.

Digitized by Google

SPECIAL

CY AMS YER

BRIMFUL OF KINDLY HUMOUR MINGLED WITH PATHOS AND TRAGEDY, WORKING *UP TO* A CRESCENDO OF AMAZING THRILLS. INDISPUTABLY THE GREATEST EVER FILMED.

ENACTED BY THE GREATEST CAST EVER ASSEMBLED FOR A PHOTOPLAY

RY'S

PICTURES LIMITED
LONDON —— W.C.2.

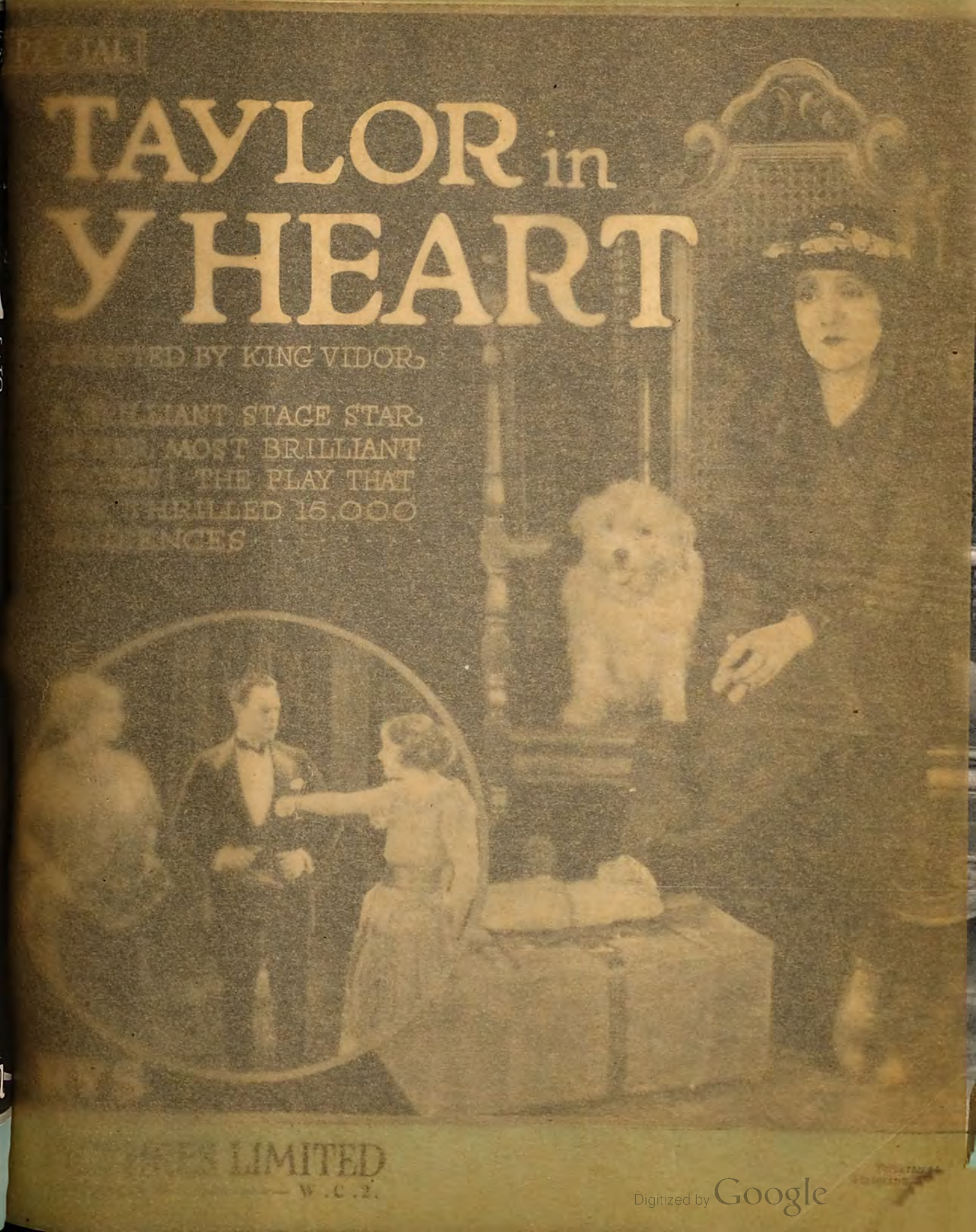
Telegrams:
Jurigraph, London.

Digitized by Google

Telephone:
Gerrard 7916.

JURY'S IMPERIAL
19/21 TOWER STREET,

Digitized by Google



Digitized by Google

Telephone:
7916.
JURY'S IMPERIAL
19 ... STREET.
Digitized by Google

SPE CIAL

TAYLOR in Y HEART

DIRECTED BY KING VIDOR

A BRILLIANT STAGE STAR IN HER MOST BRILLIANT SUCCESS! THE PLAY THAT HAS THRILLED 15,000 AUDIENCES.....

RY'S

PICTURES LIMITED
LONDON ——— W.C.2.

Telegrams:
Jurigraph, London.

Digitized by Google

Jury's say——your opportunity is NOW—*not to-morrow*

Book these great 'Metro' specials

THE FOUR HORSEMEN OF THE APOCALYPSE

By VICENTE BLASCO IBANEZ — Produced by REX INGRAM

THE PRISONER OF ZENDA

By SIR ANTHONY HOPE — Produced by REX INGRAM

TRIFLING WOMEN

Written, Adapted and Directed by REX INGRAM

BROADWAY ROSE

MAE MURRAY'S GREATEST PICTURE
Produced by ROBERT Z. LEONARD

QUINCY ADAMS SAWYER

By CHARLES FELTON PIDGIN — Produced by CLARENCE G. BADGER

PEG O' MY HEART

By HARTLEY MANNERS — Featuring LAURETTE TAYLOR

ENTER MADAME

By GILDA VARESI and DOLLY BYRNE
Featuring CLARA KIMBALL YOUNG

THE FIVE DOLLAR BABY

By IRVIN S. COBB — Featuring VIOLA DANA

FORGET-ME-NOT

By HENRY R. SYMONDS
Featuring BESSIE LOVE and GARETH HUGHES

—and more to follow

JURY'S IMPERIAL PICTURES LTD.

Digitized by Google

ONE PRODUCTION—TWO PICTURES.

The Why and the Wherefore.

By A. E. COLEBY, Producer of "The Prodigal Son."

A. E. COLEBY.

NEARLY eight months ago I started to produce for Stoll's a screen version of Sir Hall Caine's world-famous novel, "The Prodigal Son," and at last, after facing and surmounting all sorts of difficulties, and travelling with the members of the cast and of my staff as far north as Iceland and as far south as Italy, I have completed it.

My ambition, first to last, has been to reproduce the written story with absolute fidelity, not only as to detail (and the story is tremendously full of detail), but also as to atmosphere. Whether I have succeeded or not is, of course, for others to say. I am never an optimist concerning my own work, and I have lived with and for this picture almost too long to see it with detached eyes; for which reason I was very pleased indeed to receive the praise of the distinguished author himself.

But whether I have succeeded in making a good picture or not, I have certainly succeeded in making a *long* one—the longest picture that has ever been produced by or for a British firm. The picture is so long, in fact, that for ordinary exhibition it is to be divided into two pictures, each one complete in itself, but each one the complement of the other. And it is as two pictures that the production will go out to the exhibitor.

The Complete Story Told Completely.

Now it might naturally be asked why, since so many novels are turned into film plays of no more than five or six thousand feet in length, should I take seventeen thousand feet in which to tell the complete story of "The Prodigal Son." The answer is this—in order to really tell the complete story *completely!*

In my opinion, many thousands of people have gone away from the kinemas thoroughly dissatisfied after seeing film plays adapted from books, simply because they haven't seen those books (in picture form) as they have read them and as they have always wanted to see them—*complete!* More often than not, by the time a novel has been adapted to the screen it has ceased to bear anything more than a mere superficial resemblance to the book whose title it bears. Considerations of footage have resulted in the cutting down of the story, and the cutting down of the story has necessitated all sorts of alteration, excisions, variations; so that in the end something of the story is reproduced, but most is missing; and too often the very *soul* of the book has escaped in this cutting-down process. I speak from personal experience, for on many occasions I have myself set out to film a book only to find after I had finished the actual filming that the picture had got to be cut down to such an extent that it no longer did justice to the original.

A Tremendous Story.

Now, "The Prodigal Son" is a very big book in more senses than one; it contains sufficient plot to make half-a-dozen film plays, and yet, with all its mass of incident, it is a wonderful human drama—a story that goes straight to the heart and stays there. To reproduce "The Prodigal Son" on the screen in five or six reels would be an absolute impossibility. If one were to attempt it one might certainly make a picture, but that picture would not be Sir Hall Caine's story.

Here, then, was a tremendous story which I was asked to produce, and which could, perhaps, be reproduced with fidelity to the original provided footage were not too carefully considered. The story is full of colour: Iceland, Paris, London, and Nice all provide widely contrasted backgrounds for the working out of the drama. And Iceland has never before been seen on the screen as the setting of a story. Then why not produce this powerful story in the fullest and completest fashion possible? Why not spend money on it, and, instead of compressing it into one big picture which perhaps would just miss everything that really mattered, make it into *two big pictures* that should tell the whole story—that should, as Sir Hall Caine has so very generously expressed it, present his novel "as through a mirror"—and yet, as two pictures, be sufficiently independent of one another to provide an evening's entertainment apiece?

Such was my ambition when I started work on "The Prodigal Son," and it gives me the utmost pleasure to record the fact that that ambition was encouraged by Stoll's in every way. I was given practically *carte blanche*, and whatever I have done or left undone, I have done my best, more than which no man can do.

Making a Job Of It.

To put out one story in two big pictures is an innovation—a novelty. There is, no doubt, even a spice of daring about it. But, personally, I believe that what is needed in the kinemas to-day is just exactly that—a novelty. Something fresh—something novel—something daring. The industry is too young and too hardy to remain in grooves; it is surely time a departure were made from the groove of yesterday. It is surely time, too, that a novel, when filmed, should be filmed in full. I may be wrong, of course, but I have a feeling in my bones that before the present year is out it will have become the rule rather than the exception for big themes to be treated in a big way and, if necessary, to be put out in two—or even three—pictures.

It is scarcely within my province, however, to speculate on film politics. I am simply a producer, and as such I owe my deepest gratitude to Stoll's for permitting me to go ahead with my own ambitious method of filming "The Prodigal Son"; to Jeffrey Bernerd, managing director of the Stoll Film Company, Ltd., for his infectious enthusiasm and very real help; and to the artistes who represent the various characters for the wonderful way in which they have tried to *live* those characters.

I believe that I have contrived to make a picture which is unique in a little more than mere length; and I hope that Stoll's have made an innovation which will prove to be a triumph.

[A letter of congratulation to Mr. Coleby from Sir Hall Caine the author of "The Prodigal Son," appears on another page.]

Digitized by Google

Round the L

Activities and Projects

Scene from "THE RADIO KING," to be shown by European in London next week.

First Radio Film.

A NEW style of serial, claimed to be of unusual interest and of great instructive value, has been produced by Universal Pictures Corporation, entitled "The Radio King," starring Roy Stewart, and European Motion Picture Co. will trade show the preliminary chapters of it in their private theatre on Tuesday and Wednesday, February 6 and 7, at 11 a.m. and 2-30 p.m. each day. The air is filled with radio these days, and in "The Radio King" it is said that there is not only a thrilling story depicting the attempts of a gang of unprincipled radio experts to wrest the secret of a new invention from a radio "wizard," but instructive material for the radio novice and the uninitiated is included, showing the rudiments of radio theory. The opening chapters lead up to the radio novelties with scenes showing Ben Franklin performing his famous kite experiment to prove that lightning and electricity are one and the same thing. Scenes of Marconi performing his first wireless experiments are also shown. There are ten chapters in this unique serial, with a range of action that includes amazing adventures on land, in the air, and on the sea. The settings include a powerful radio station for both broadcasting and receiving. Louise Lorraine plays the leading feminine rôle.

Christie Comedies Going Well.

The new series of Christie Special Comedies just released by Gaumont's are proving very popular. "Nothing Like It," a skit on "Antony and Cleopatra," with Dorothy Devore as the fascinating "Cleo," has proved a real "hit" in the kinemas. The second release, "Oh, Buddy," with Neal Burns and some amusing reminiscences of the trenches, has likewise proved a popular feature. These new comedies are being released at the rate of one a fortnight. By the way, Kathlyn Clifford, who occupies a position in the American vaudeville world similar to that held by Vesta Tilley before her retirement, is coming back to the screen to "star" in Christie Comedies. Miss Clifford is America's leading male impersonator, and popularly known as "the snappiest boy" on the stage. Kathlyn is best known in this country for her heroine's rôle in the Gaumont serial, "Who is Number One?"

A thrilling moment in "THE ARNESLEY CASE," the two-reel detective story which was shown with "A MOTION TO ADJOURN" at the Shaftesbury Pavilion on Friday by Pearl Films.

Concerning a Flood Scene.

Special attention is called to the flood scenes in the new Fox film, "The Town That Forgot God." This is one of the most realistic effects ever shown in the history of the theatre. To produce this tremendous climax fifty-two buildings were erected in a valley in a remote section of New Jersey; these buildings including houses, lighted and furnished, concrete streets, a church, several halls, and various stores, the whole constituting a small town. Twenty-one thousand cubic feet of concrete, 140,000 feet of lumber, and 210,000 shingles were used. A concrete dam, twenty-one feet in height, was erected in this valley, accumulating 4,320,000 gallons of water, which were let loose for the flood scene.

The New "Tess."

Although no definite release date for "Tess of the Storm Country" has been yet announced, we are informed that the offices of the Allied Artists have been besieged with exhibitors interested in this great new production of Mary Pickford's creation. "Tess," they believe, is going to be one of the outstanding masterpieces of the year, and from advance information which has come from the Allied Artists offices it seems that they will not be disappointed in the quality of the production.

Walturdaw's Wireless.

Mr. Harcourt Barker, the manager of Walturdaw's wireless business, will be glad to give any particulars required regarding Marconiphones for private use or the specially constructed models for places of public entertainment, for which the Walturdaw Company are sole agents in the United Kingdom. The Walturdaw's Marconiphone department is now fully equipped, and orders for installing private outfits can be executed without delay.

I.V.T.A.'s Hire Department Head.

The I.V.T.A. are to be congratulated on the acquisition of Mr. W. J. Drake as head of their film hire department. Mr. Drake has had a wide experience in the film trade, having been for eight years connected with Ruffells, and subsequently associated with the fortunes of W. & F. He was manager of the sales department of the latter company for some time, prior to joining the General Film Renting Company in a similar capacity. His work in this branch of the trade has brought him a host of friends and well-wishers. Mr. Drake is an excellent judge of the box-office value of a picture, and in this respect has earned the appreciation of hosts of exhibitors. The I.V.T.A. have many important productions coming along in the near future, one of which is an adaptation

Digitized by Google

London Trade.

of the Renting Houses.

of De Vere Stacpoole's celebrated novel, "The Blue Lagoon." "King Solomon's Wives"—a big "winner" when first put out—is to be reissued by this firm, and other interesting releases will be announced shortly. Exhibitors would be well advised to keep in touch with Mr. Drake.

When the Fly Doesn't Fly.

Of the six films composing the new series of "Secrets of Nature" pictures, there were five that were attractive because of their surroundings and general presentment. But one seems to have fastened upon the popular mind because of its association with a tag-phrase that, coined some time ago, still lingers upon the lips of the errand boy and factory girl. "Where do flies go in the winter time?" is a mine of information regarding the unincubated fly and its chrysalid form and emergence therefrom is lucidly shown. In London this film is already showing, an exclusive presentation having been arranged at the Marble Arch Pavilion. Regent Films' enterprise in putting out these interest pictures is being rewarded, and the fly picture, although perhaps not so beautiful as many others, will serve to attract exhibitors to the other series, and patrons to the theatres for which they have been booked. A further film on the fly's habits will probably be included in the next six put out, and in this series "The Green Woodpecker," which was displaced last time, will find room.

Visiting America.

After holding the position of manager of the Majestic, Clapham, for seven years, Mr. Castleton Knight has relinquished the post in order to take up the work of film presentation controller to the circuit of kinemas of the Davis group. He is, however, visiting America first, and is sailing on Saturday on the Carmania to view theatres and productions and to study American methods of exploitation. He hopes to cover a great deal of ground before his return, which will probably be in about six weeks' time.

Allied Artists Staff Increased.

With the announcement of a list of big features for release during 1923, Allied Artists have found it necessary to materially increase their sales force in order to handle the increased business, and a number of men have been added to the staff. The latest addition is in the person of Harry Morris, who has been appointed as traveller in the Cardiff territory under F. A. Fletcher, manager of the Cardiff Branch. Mr. Morris, who will cover the West of England, has had long experience in the film world, and is well known among the exhibitors, having been connected for a considerable period with the Stoll interests in Glasgow.

A F.N.'s Birthday Week.

First National Week, which is to be inaugurated on Monday, will be marked in London by the presentation at the Empire Theatre, Leicester Square, of "The Eternal Flame," adapted by Frances Marion from Honori Balzac's "La Duchesse de Langeais." Norma Talmadge is featured in this production, which was directed by Frank Lloyd. It will be screened first on Monday afternoon at 2-30, and a gala performance on the same evening will be attended by many well-known people. Within a few yards of the Empire another First National attraction has been showing this week, *viz.*, "Oliver Twist." A convention and other staff functions will take place during

Scene from "THE TOWN THAT FORGOT GOD," trade shown in London by Fox yesterday.

First National's birthday week, which promises to be a great success.

"Above All Law."

The London Alhambra, modelled as it is on lines suggestive of the civilisation of another continent, should make a good setting for the Phillips Film to be trade screened there on Tuesday next. The massive settings of "Above All Law," the Indian palaces and temples, provide impressive backgrounds, and the crowd scenes, in which 50,000 people took part, should combine with them in making for magnificence of presentation. Phillips Films prophesy that this picture will break box office records wherever shown, as they consider that seldom has such a story been presented with such skill and accuracy of detail.

"A Motion to Adjourn."

Pearl Films screened "A Motion to Adjourn" at the Shaftesbury Pavilion at 11 a.m. yesterday. Two popular stars play the lead—Marjorie Daw and Roy Stewart—and the story of the film is from the pen of Peter B. Kyne, and originally appeared in the "Saturday Evening Post." It is said to possess many dramatic moments with varied interests and scenes, and the characterisation is claimed to be some of the best that has been screened. A review will appear next week.

The Marconiphone at the B. and C. Studios. Miss James (Secretary), Mr. Geeves (Studio Manager), E. Greenwood (Producer), A. Bolton (Walturdaw's Publicity Manager), and E. Godal (Managing Director, B. and C.), "listening in" during an interval in production.

Digitized by Google

London C. E. A. Branch Annual Meeting.

THE Annual General Meeting of the London and Home Counties Branch was held at the Piccadilly Circus Kinematograph Theatre, Great Windmill Street, W.1 (by kind permission of Ernest W. P. Peall, Esq.), on Friday, January 19, 1923, at 11 a.m. Captain J. W. Barber occupied the chair and was supported by Mr. C. Hartley-Davies (vice-chairman), Major A. J. Gale (treasurer and secretary), Mr. Arthur Taylor (assistant secretary) and a good attendance of members.

A letter, regretting non-attendance, was read from Mr. F. E. Adams on account of illness, and the secretary was instructed to record on the minutes a vote of sympathy.

The minutes of the previous annual meeting of February 1, 1922, coupled with the minutes of the emergency general meeting of March 10, 1922, were read, jointly confirmed and signed by the chairman.

It was duly moved and seconded: "That the annual report for the year ending December 31, 1922, as circulated, be hereby adopted."

The report was criticised in view of the fact that it did not contain a copy of the balance-sheet, but it was explained by the chairman that it would first be necessary for the Head Office to pass same before a copy could be forwarded to members, but a copy of the balance-sheet would be placed in the hands of members as soon as possible. Attention was drawn to the fact that no fewer than eight general meetings had been held during the year, and members expressed gratification at the fact that the Executive Committee had deemed it desirable to call them together on these occasions. Upon being put to the vote, the above resolution was unanimously agreed.

The treasurer, in presenting his report, gave a fully detailed statement of the financial affairs of the Branch, and in view of the many calls made upon finance during the year, reported a deficit for that period. It was moved, seconded and unanimously agreed: "That the balance-sheet for the year ending December 31, 1922, be and is hereby adopted"; the treasurer being complimented on his very able work in this connection.

The chairman hereupon vacated the chair in favour of the vice-chairman, Mr. C. Hartley-Davies, who moved the following resolution, which was seconded and supported: "That Captain J. W. Barber, C.B.E., be and is hereby elected chairman for the ensuing year," and carried unanimously.

Captain Barber upon taking the chair thanked the members for the honour they had again bestowed upon him.

The following appointments were unanimously agreed upon: Vice-chairman, Mr. C. Hartley-Davies; treasurer and secretary, Major A. J. Gale; assistant secretary, Mr. Arthur Taylor.

Executive Committee: F. E. Adams, Sidney Bacon, Sidney L. Bernstein, Basil Davis, Ralph Davis, W. E. Gillespie, T. F. Gillett, F. R. Goodwin, Councillor J. T. Hallinan, W. Harris, Councillor T. L. Harrold, B. Hooper, A. E. Neary, Ernest W. P. Peall, W. Herbert Percy, Captain M. T. Perkins, Dr. W. Fowler Pettie, Matt Raymond, H. Sheffield, Victor Sheridan, W. Watson, and Captain J. B. White.

The secretary announced the names of ten members duly nominated as delegates to the General Council, and as the Branch were entitled to elect six delegates, ballot papers were distributed, scrutineers appointed, and the following were declared duly elected: Captain J. W. Barber, Basil Davis, F. R. Goodwin, Major A. J. Gale, Ernest W. P. Peall, and Matt. Raymond.

Major Gale Nominated for Presidency.

It was unanimously agreed to nominate Major A. J. Gale for the presidency of the Association and, after discussion, the secretary was instructed to convene an emergency general meeting for the 26th ult. for the purpose of nominating a vice-president, should that course be deemed desirable.

Upon it being reported that Mr. Rothapfel, director and manager of the Capitol Theatre, New York, was shortly arriving in this country, it was unanimously agreed to entertain this gentleman to a luncheon, and a sub-committee was appointed for this purpose. Several members testified to the cordial reception accorded to English exhibitors by Mr. Rothapfel in America.

Summer Conference.

The chairman briefly outlined the arrangements for the annual summer conference at Margate in June, under the auspices of the London and Home Counties Branch and the Kent County Branch, and, in view of the attractiveness of the program, urged as many members as possible to attend.

A hearty vote of thanks to Mr. Ernest W. P. Peall for the repeated use of his theatre terminated the proceedings.

EXPLAINING MR. ATKINSON.

To the Editor of THE FILM RENTER.

Sir,—Mr. Atkinson has managed to explain himself in explaining me. He is not a critic, but a public guide to the entertainment value of films.

But why does he not go farther and back his opinions by becoming a renter or exhibitor?

The secret knowledge of entertainment value he possesses would be invaluable.

As to what criticism is, I would advise Mr. Atkinson to consult some better dictionary than he appears to possess.—Yours, etc.

E. A. BAUGHAN.

BRITISH FOREIGN OFFICE AND "A DOGS' LIFE."

That the best brains in the country appreciate Chaplin has been proved. That famous journalist, Mr. G. Ward Price, who has been attending the Lausanne Conference, one night sought out the chief local kinema to find the gallery occupied by the best brains in the British Foreign Office eagerly watching Charlie Chaplin interpret "A Dog's Life." Apparently the members of the Conference have been leading something of "a dog's life," inasmuch as after the day's work was done there was practically nothing to relieve the monotony. Chaplin not only saved them from ennui, but he saved them from themselves.

Digitized by Google

The House of Granger

Presents

Dr Mabuse

The Great Unknown

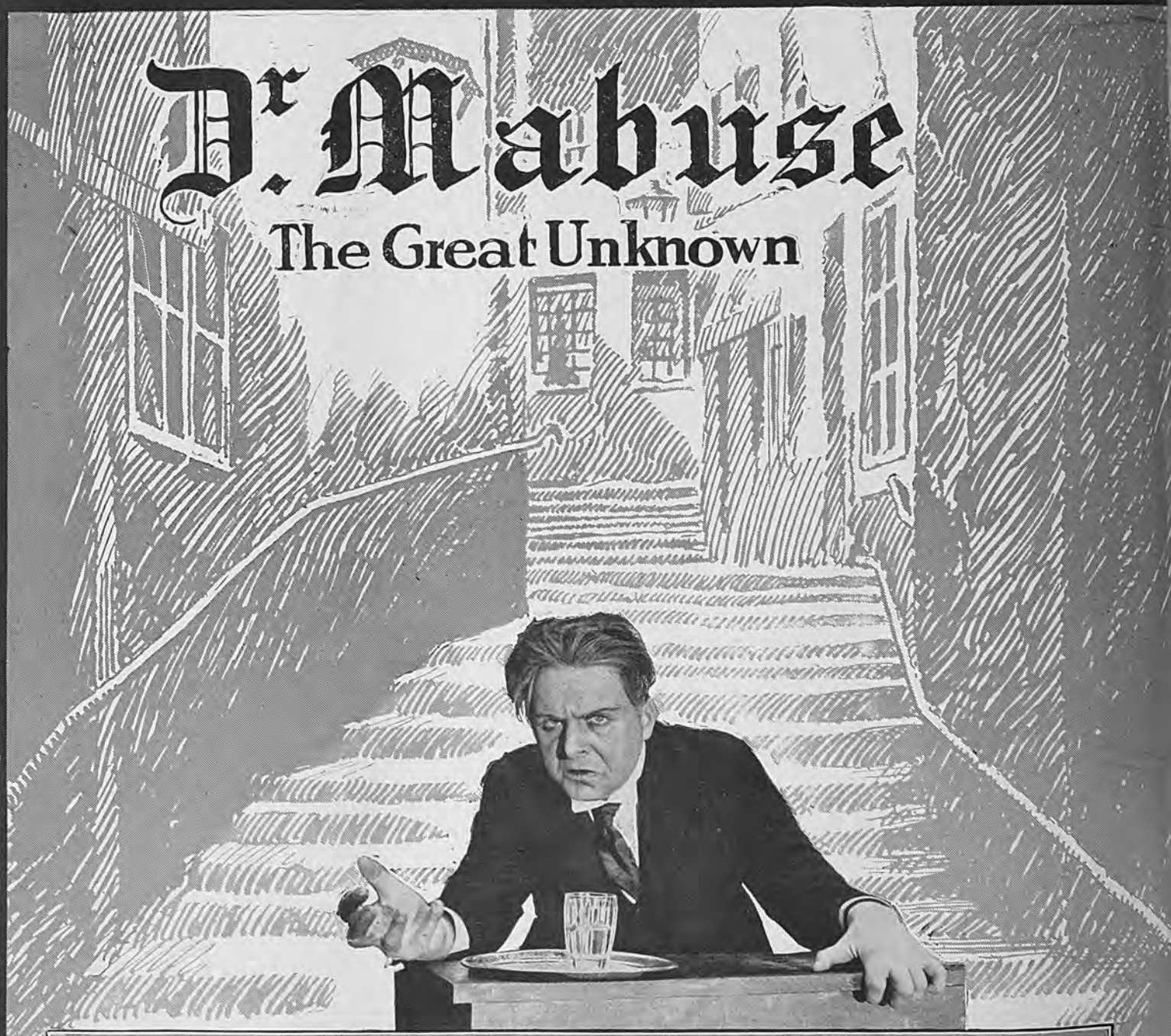
G E LTD

DECLA BIOSCOPE

Digitized by Google

Dr. Mabuse

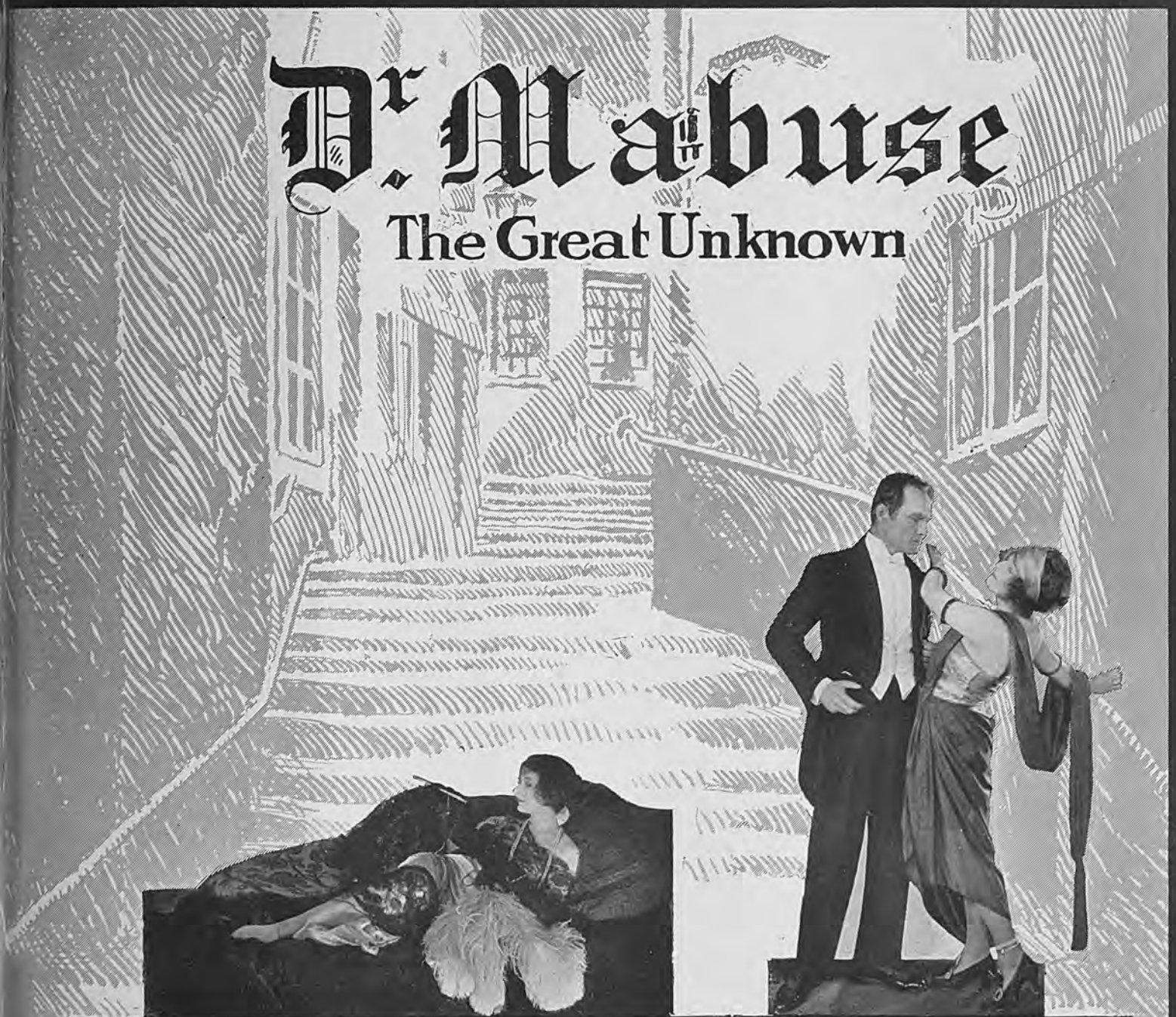
The Great Unknown



Digitized by Google

Dr. Mabuse

The Great Unknown



Digitized by Google

The House of Granger
Presents

The Countess Tolst

Dr. Mabuse

Digitized by Google

Birmingham C.E.A. Annual Meeting.

A Wonderful Record of Charity Performances.

By our Birmingham Correspondent

EXCEPT for a division of opinion in regard to the presidency, the annual meeting of the Birmingham and Midland Branch of the C.E.A. passed off smoothly. At the outset the retiring president, Mr. Lewin P. Samuel, apologised for his inability to present a report of the year's work. This was solely due to the fact that since Christmas he had been laid by following his motor accident.

The secretary (Mr. G. H. Tyler) presented the accounts, which showed a debit balance on the year's working of £15 3s., but this was converted into a credit balance by the £53 3s. 9d. brought forward from the previous year. The total receipts of £333 8s. 6d. included £317 12s. 6d. from subscriptions. No. 2 Branch account showed a credit balance of £198 6s. 8d., and after taking into consideration the profit shown in the Conference account of £130 18s. 10d., the Association has £368 3s. 5d. in hand.

Re-election of President.

These accounts having been approved, Mr. W. Devey proposed the election of Mr. E. Hewitson as president, but the latter rose and moved the re-election of Mr. Samuel, who had taken an active interest in the work of the Branch. He felt sure they would be justified in allowing him to continue for another twelve months. Further, Mr. Samuel was in a position to devote a considerable amount of time to the work.

This motion was promptly seconded by Mr. H. Devey, whereupon a discussion ensued as to the desirability or otherwise of the office rotating annually.

While not opposing the re-election of Mr. Samuel, Mr. A. A. James and other members were under the impression that the Branch had previously decided that no member should retain the presidency for more than one year. Eventually, however, the meeting unanimously re-elected Mr. Samuel, who, in thanking the members for their action, pointed out that he only permitted his name to go forward on the understanding that it was the unanimous wish of the members that he should retain office for 1923.

1923 Officers.

No opposition was forthcoming to the re-election of Mr. Hewitson as vice-president, Mr. W. Astley as hon. secretary, or Mr. G. H. Tyler as secretary.

The Committee was constituted as follows: The four officers, the London delegates, and the members of the Justices Joint Committee, together with Messrs. J. L. Lyons, W. H. Bull, W. J. Andrew (Walsall), and Councillor T. R. Wood (Bilston). The delegates to the General Council of the C.E.A. will be Messrs. Samuel, Howitson and McDonald. The Branch members to serve on the Joint Committee of the Justices are Messrs. Samuel, Hewitson, McDonald, James and Tyler (secretary).

Trade Hospital Fund.

The balance-sheet of the Birmingham and District Kinema Hospital Fund was presented by the secretary. The year opened with a balance in hand of £46 5s. 6d., and the proceeds of the Sunday entertainments given amounted to £1,549 19s. 4d. Collections yielded £28 6s. 5d. and donations £20 10s., making a grand total of £1,598 15s. 9d. The latest allocations were as follows: General Hospital, £450; Children's Hospital, £250; Queen's Hospital, £150; West Bromwich Joint Hospital, £120; Orthopædic Hospital, £100; Dental Hospital, Ear and Throat, Eye Hospitals, and the General Dispensary, £75 each; Homœopathic, Maternity, Nerve, Skin and Lock, and Women's Hospitals, £50 each. After these had been paid and advertising and other expenses met, a balance of £28 7s. 6d. was carried forward.

Councillor T. R. Wood (Bilston) announced that within a period of six weeks he and his colleagues made three special efforts and raised £120 for local charities.

Messrs. Samuel, McDonald, C. Williams, H. Devey, W. H. Bull and A. E. Parry were elected members of the Trade Hospital Committee.

Mr. Leslie Wheatcroft (secretary of the fund) announced the receipt of a letter from the House Governor of the Birmingham General Hospital expressing the Board's warm appreciation of the valuable assistance rendered by the Trade. The last contribution of £450 brought the total for the past three years up to £1,600, and the Governors had dedicated a bed in the name of the Cinematograph Trade Fund.

Vice-Presidency of the C.E.A.

The Branch decided to support the nomination of Mr. H. V. Davis (South Wales and Monmouth Branch) for the vice-presidency of the C.E.A.

NEW MUSICAL DIRECTOR AT STOLL PICTURE HOUSE.

Minna Tomchinsky Comes to London.

THE new musical director and soloist, Mademoiselle Minna Tomchinsky, at the Stoll Picture Theatre, Kingsway, was known on the Continent at eight years of age as the "wonder child." An escape from Russia when the revolution broke out, together with a terrible five years' internment in Austria, have given her a knowledge of life which makes her music pulsate with intense emotion.

MINNA TOMCHINSKY.

This talented violinist received her training at the Petrograd and Budapest Conservatoire, and she has played at concerts in almost every continental country, including Jugo-Slovakia, Italy, Germany, Austria, Serbia, and France. Now she has determined to give her musical genius to pictures.

After a successful experience in Manchester, Mlle. Tomchinsky, who is only nineteen, will fill the unique position of musical director at London's Premier Picture Theatre, commencing next Monday.

Digitized by Google

SCENE FROM "PADDY-THE-NEXT-BEST-THING."

Paddy-the-Next-Best-Thing.

Wonderful screen adaptation of famous play, which is a triumph for British film production.

GRAHAM WILCOX PRODUCTION.
Length, 7,500 *ft.*
Release Date (in London), *January* 26.

WE do not know the exact figure that the Graham Wilcox Company paid Miss Marsh to play the name part in "Paddy-the-Next-Best-Thing," but however great the amount be, certain it is that she has well and truly earned every penny. Seldom has one seen on the screen such pure artistry as Mae Marsh gives us in this wonderful British production. For close upon two hours this great artiste dominates the whole production and captures every heart by her magnificent acting. Adequately to describe the performance of this remarkable screen artiste one would have to invent a new set of superlatives.

"Paddy-the-Next-Best-Thing" is the third production that the young Graham Wilcox Company have embarked upon and is, indeed, a worthy successor to "Flames of Passion." Their action in bringing an expensive artiste such as Miss Marsh to star in their films was much criticised at the time, but after viewing her work in the two films in which she has played the leading part, there is not the slightest shadow of doubt that the promoters of this concern knew what they were doing when they brought her from America. In "Paddy," Mae Marsh is immense. She appears in almost every scene in the production,

SCENE FROM "PADDY-THE-NEXT-BEST-THING."

Review of Ne

All About This

and one would not wish it otherwise. Throughout the whole seven reels of this picture one is held literally spellbound by the superb artistry of this wonderful little actress. She is Paddy to the life, Paddy as we have always visualised her, and makes this photoplay a great deal more entrancing than the play itself. When this play of whimsical Irish genius was produced in London it ran close upon three years, many play-goers seeing it dozens of times. It is not the easiest of plays to adapt for the screen and we venture to say that had the title rôle been entrusted to any other artiste than Miss Marsh, it may have been an absolute failure. In the hands of this superb screen artiste, "Paddy-the-Next-Best-Thing" is a triumphant success. The Graham Wilcox Company have given us a production that works up to a climax and is, indeed, a magnificent addition to the number of British successes that we have had recently.

Technically the film is perfect, photographically it is magnificent, and from the acting point of view none of the cast could be bettered. From the commencement of this production the stream of comedy in which Paddy revels is so natural and unforced that it is a sheer delight to the eye. One great scene, where Paddy challenges Blake to a race, is not only a splendid feat of horsemanship, but so cleverly photographed that it is certain to rouse any audience to enthusiasm. Gradually one sees the superb artistry of Mae Marsh as she depicts the tomboy Paddy turned into a woman with the graver perplexities of life before her. The story, briefly, is as follows:

Following an act of bravado, Paddy, the fascinating tomboy, is half drowned in a yacht race, and on being rescued meets Lawrence Blake, who has just returned from a long foreign tour. Paddy imagines that she has conceived an intense dislike for the immaculate, polished man of the world into which Blake has developed. This dislike is increased when Blake unconsciously inspires her sister, Eileen, with a love for him. When Paddy finds that her sister's love is not reciprocated, and that Blake, in fact, loves Paddy herself, a dramatic scene occurs, and her outburst sends him again in exile.

Jack O'Hara, an old playmate, also has a hopeless passion for Eileen, and he, too, decides to go abroad; in his case to seek fortune. Owing to the death of General Adair, Paddy's old home is broken up, and Blake at length arrives in England to find Paddy working as a dispenser in her uncle's surgery in London. He again declares his love and is repulsed, but in a street fight which follows his departure, in which he is rendered unconscious, Paddy realises her love for him.

A telegram stating that Jack O'Hara has come back with a fortune recalls her to Ireland, and on her return home she hears that Eileen has accepted Jack. Feeling alone and unloved, she wanders off into the hills, and Blake, on reaching home, is greeted with the news that she is lost. Leading the search party in dense fog, Blake, demented by anxiety and exhausted by his efforts, at last stumbles across a treacherous bog, and falls on the verge of a quivering patch of morass. A hand finds his—the hand of Paddy, who has sunk to her waist and has lost consciousness. Then follows the tremendous struggle for Paddy's life in as realistic a scene as has yet been portrayed on the screen.

The thrill of this production is in the fog scenes, in which Paddy is seen struggling in a treacherous bog, whilst Blake is frantically searching for her. This is particularly well done and

Digitized by Google

w Productions.

Week's Pictures.

provides a thrilling climax to the production. We have alluded to the genius of Mae Marsh, who is the compelling force in this photoplay. This amazing personality has never done better work on the screen than she has in this picture. From first to last she is the ideal Paddy, and Graham Wilcox Company are to be congratulated upon their enterprise in introducing an artiste who has given a performance that will capture the heart of every kinema-goer. In the scene where her father is dying, Miss Marsh brings into play such extraordinary artistry that this scene stands out as a veritable epic of screen art. Supporting her is a wonderful cast, in which every member does good work. George K. Arthur in particular is extremely fine as Jack O'Hara, playing up to Mae Marsh in the most natural manner and giving a finished performance. The Misses Haidee and Marie Wright as the aunts are excellent, whilst Darby Foster, Nina Boucicault, Sir Simeon Stuart and Lillian Douglas, all come out with flying honours.

Photographically this picture is perfect. The scenes are laid in Devonshire and are a delight to the eye. The interiors are also splendidly done and the whole result is a photoplay that is, indeed, a triumph for British film production.

"Paddy-the-Next-Best-Thing" is a certain money maker, for the Graham Wilcox Company have turned a successful play into a tremendous film that will delight every kinema-goer.—E.W.F.

Moriarty.

A production that will make a great hit with the public.

RELEASED BY GOLDWYN.
Length, 8,200 *feet.*
Release date immediate.

THERE has rarely been a figure in fiction that has had such a world-wide appeal as Sherlock Holmes, and the Goldwyn Company certainly had this in mind when they produced "Moriarty," one of the greatest episodes in the series of Sherlock Holmes plays that Sir A. Conan Doyle has given us. The sinister figure of Moriarty, the arch crook, and his duel with Sherlock Holmes which results in the former's downfall, makes a wonderful photoplay.

Undoubtedly, the chief reason for this is the superb acting of the principals. John Barrymore, as Sherlock Holmes, gives a great performance, only equalled by his work in "Doctor Jekyll and Mr. Hyde." Barrymore is the ideal Sherlock Holmes as we have always visualised him. He gives us a portrayal of this master detective, which is absolutely faultless in its conception. The whole time that John Barrymore is on the screen one cannot find him making a single mistake. He never plays to the gallery, but he holds the attention of the onlooker with a finished performance that stamps him as a great actor.

"Moriarty" as a picture, apart altogether from its production excellence, is essentially a photoplay in which the acting stands out. Each and every member of the cast, from Moriarty himself down to the smallest super, give of their best. Gustav von Seyffertitz makes the figure of Moriarty one of unspeakable evil. He is the arch plotter to life, and the many thrilling scenes in which he endeavours to encompass the downfall of Sherlock Holmes are thrilling to a degree.

SCENE FROM "MORIARTY."

The story of "Moriarity" is, doubtless, familiar to every reader of this journal. It was a great stage play some thirty years ago, and in the screen version that Goldwyn have given us, the plot is equally as interesting as the stage version. Briefly, the story is as follows: The shadow of a vast criminal ring penetrates even to St. John's College, Cambridge, and Sherlock Holmes, studying medicine there, encounters for the first time the sinister influence of Professor Moriarty, London's most notorious criminal.

Years later, when Holmes has almost given up hope of getting evidence against the clever and elusive outlaw, he is called upon to recover some letters written by a European prince to Rose Faulkner, a former sweetheart, who ended her life when their engagement was broken. These letters, now in the possession of the unfortunate girl's sister, Alice, represent blackmail money to the ruthless Moriarty, who plans to get them. Moriarty's agents, the Larrabees, kidnap Alice. Holmes effects an entrance into the Larrabee home, and, by a clever ruse, discovers where the letters are hidden. His interest in Alice prevents him from taking them until they are given freely.

Moriarty is frustrated everywhere by the great Sherlock Holmes. Through elaborate measures he corners the detective alone, but Holmes is too fast and the tables are turned. Later, Holmes is decoyed to a gas chamber, where he faces almost certain death with Alice. By quick strategy he escapes with the girl and the letters. He sets a snare for Moriarty, against whom convicting evidence is obtained for the first time. The detective's interest in Alice has become more than merely pro-

SCENE FROM "MORIARTY."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

fessional, and now he finds that though he has won his case he has lost his heart.

There are many exciting scenes in the production, the chief of which is that where Moriarty endeavours to trap Sherlock Holmes in a house at Stepney. Here, Holmes plunges the room into darkness, and we have a scene of tense excitement whilst a gang of crooks shoot at him from all quarters, following the track of his cigar, which Holmes has cleverly left on a window sill, whilst he makes his escape. Many scenes in this production have been taken in England, and the result is particularly pleasing to the eye.

The producer has made a great picture out of Moriarty, and, aided by the wonderful acting of John Barrymore, has succeeded in giving an entertainment that will make a great appeal to the public. Showmen can with safety book "Moriarty" with the certain knowledge that it will please every member of their audience.

A Royal Divorce.

Magnificent British film finely produced, with stirring scenes of the Battle of Waterloo.
Well acted and finely photographed.

G. B. SAMUELSON PRODUCTION

(Released by Napoleon Films).
Length, 10,000 *ft.*
Release Date not yet fixed.

"A ROYAL DIVORCE," which Napoleon Films screened to the trade last week, is a photoplay which is not only a credit to Mr. G. B. Samuelson, but a picture which is a triumph for British film production. Impressive to a degree, this photoplay of the fascinating life of Napoleon is fit to compare with the productions from any other market and is, undoubtedly, the finest picture that Mr. Samuelson has ever given us. So splendidly has it been produced that with its excellent continuity the film, although of considerable length, runs as smoothly as possible, all the time holding one intensely interested with its fascinating peeps into Napoleonic history. The story of "A Royal Divorce" is well-known to old and young alike. It has played at the principal theatres throughout the United Kingdom for years, and interest never flags in this moving story of Napoleon and Josephine.

In the picture, Mr. G. B. Samuelson has faithfully followed the play, and the result is an appealing photoplay that is certain to succeed. The film gives us many splendid spectacles, notably a wonderful shot of the retreat from Moscow. This scene, which was taken in the Tyrol, is one of the most beautiful in the entire production, and small wonder that it evoked continuous applause at the trade show. The Battle of Waterloo is staged remarkably well. Here the producer has had the advantage of having the resources of the War Office placed at his disposal, and handling his supers extremely well, has given us a convincing battle that is the terrific climax to the picture. It is easy to see that many thousands of pounds have been expended upon this photoplay, for the film bears every evidence of being richly produced, and no stint whatever being apparent.

The story is as follows:

The story opens with the meeting of Napoleon, then a young artillery officer, with Josephine de Beauharnais, a Parisian beauty. With their marriage begins Napoleon's arduous military career, in the hardships of which Josephine shares. The outcome of these efforts and privations is the Imperial Throne, with Napoleon as Emperor and Josephine as Consort. Their happiness is marred, however, by the fact that no son has been born to them, and thus the Emperor's dream of a mighty dynasty cannot be fulfilled. Josephine sacrifices her position as wife and queen that Napoleon's desire may be fulfilled, and the haughty Arch-Duchess Marie Louise of Austria reigns in her stead. To the successor of Josephine is born a boy, but with his birth Napoleon's career commences its descent. The retreat from Moscow is followed by an insurrection in Paris, where the crowd attacks the Royal Palace. Marie Louise, terror-stricken, seeks refuge in her boudoir, and only the arrival of Josephine quells the mob's anger and saves Napoleon's son.

As the result of his failures Napoleon abdicates, and his wife and son flee to the protection of her father in Austria. Exiled to Elba, Napoleon's dreams appear to be shattered, but later he is recalled and for one hundred days is Emperor of France again. This brief kingship closes with Waterloo, and is followed by his second exile to St. Helena, where he died.

The settings in this production are elaborate and give the story a background which makes it exceedingly convincing. The picture has the merit of being extremely well acted. The spectacular side of this production is also very well done, the retreat from Moscow being finely picturised, whilst another very impressive scene is Napoleon's abdication and leave-taking at the Palace of Fontainebleau, and his subsequent return from Elba.

Gwilym Evans, who takes the part of Napoleon, gives a splendid performance, although at times he is apt to look just a little too stolid. Facially and in figure he is a faithful representation of "The Little Corporal," and he comes through a trying ordeal with flying honours. Gertrude McCoy, as Josephine, is particularly good, and throughout the whole picture succeeds in gaining the sympathy of her audience. Miss Mary Dibley is also adequately fitted to her part, whilst Mr. Jerrold Robertshaw makes a convincing Talleyrand. Lillian Hall-Davies, as Stephanie, again makes a name for herself, and the whole cast works under Mr. Samuelson's direction with a will that gets the picture over. The only slight fault one can find in this excellent British photoplay is that it is a trifle too long and it could, with advantage, have a few hundred feet cut. Apart from this small defect, which presents no difficulty whatever, "A Royal Divorce" is a magnificent British production and will pack any kinema wherever it is shown.

The Prisoner of Zenda.

Splendid film version of famous novel, finely acted and excellently produced.

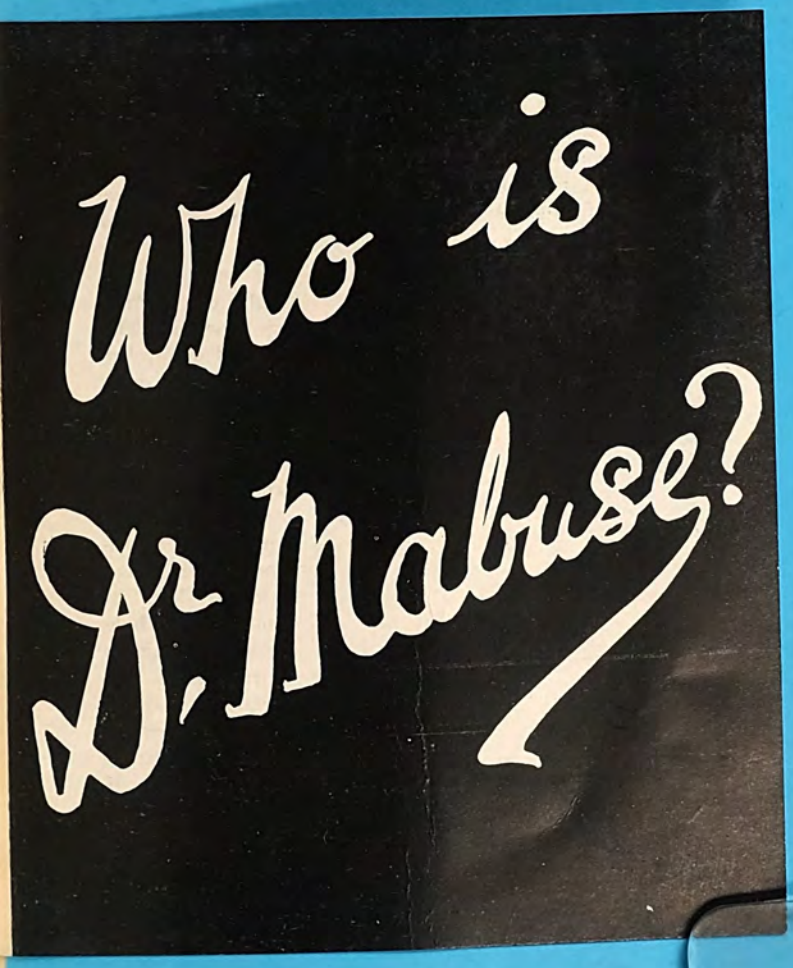
METRO PRODUCTION

(Released by Jury's).
Length, about 8,000 *ft.*
Release Date (in London), January 29.

JURY'S pictures can count themselves as being extremely fortunate in being able to put on the screen in the Metro photoplay, "The Prisoner of Zenda," such a worthy successor to "The Four Horsemen of the Apocalypse." Sir Anthony Hope's famous novel, written just thirty years ago, has, in turn, achieved world-wide fame both as a play and as a film, the latter being done some ten years ago by the London Film Company. At that time it was generally conceded that a British company had made a very fine production out of this romantic story, but to-day, in the hands of Mr. Rex Ingram, the talented young producer whose rise to fame in connection with "The Four Horsemen" has been phenomenal, undoubtedly has improved "The Prisoner of Zenda" out of all knowledge.

"The Prisoner of Zenda" is just the type of novel that would make an ideal film. It is a romantic melodrama containing in its ingredients every type of character calculated to appeal to picture-goers, and Rex Ingram in his adaptation has undoubtedly made a very fascinating photoplay. The film has several big scenes, such as the Coronation, the ball and the great fencing duel where Rudolf Rassendyll fights single-handed three antagonists, but not one of these scenes is over-exaggerated. And all are exceedingly well done. The producer has been aided

Digitized by Google



Digitized by Google

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

by a remarkably fine cast, Lewis Stone in particular in the double rôle of King Rudolf and Rudolf Rassendyll giving a finished performance that is almost flawless. The story is doubtless familiar to our readers, but for those who are not conversant with it, we give the brief synopsis herewith :

Ruritania, a small kingdom in Central Europe, is in a political tangle. The new king, Rudolf, awaits coronation. His brother, Black Michael, plans a coup d'etat, in an attempt to seize the throne. Rudolf is dissipated, weak and vacillating; Michael, forceful and unscrupulous. Wearied by the coronation preparations, Rudolf accepts Michael's invitation to spend the interval before coronation at Michael's hunting lodge at Zenda. He goes, accompanied by his military aide, Colonel Sapt and Count von Tarlenheim. In the Zenda forest the king's companions meet a young Englishman, Rudolf Rassendyll, and are struck by his perfect resemblance to the king. They take him to the hunting lodge. Rudolf tells them the red hair and the features of the Elphbergs, the royal Ruritanian family, have frequently appeared in his own family since an ancient scandal connected a former ruler of Ruritania with the wife of a Baron Rassendyll.

After dinner the king drinks a bottle of wine that Rupert of Hentzau, an agent of Black Michael, has given him. In the morning he cannot be awakened, for the wine had been drugged. Colonel Sapt persuades Rassendyll to impersonate the king for the coronation ceremonies and they leave for Strelsau, the capital. Rassendyll is crowned amid public rejoicing, and the first to give him the oath of allegiance is the king's cousin, the Princess Flavia. He drives to the palace with the Princess at his side. But Antoinette de Mauban, an adventuress, has recognised Rudolf and informed Black Michael. Michael gives orders for the king to be kidnapped and put in a dungeon at the castle of Zenda, and makes plans to assassinate Rassendyll. At a royal ball, Rassendyll announces his betrothal to the Princess Flavia. Fritz von Tarlenheim, visiting the castle of Zenda, has tea with Antoinette, who informs him of the plot to assassinate Rassendyll, and also the king. Fritz returns to Strelsau at full speed to warn Colonel Sapt and Rassendyll of the plot. All three set out for Zenda to save the king. They arrive just as the drawbridge to the castle has been lowered by Antoinette. Rassendyll, in a thrilling fight, kills Black Michael and his companions, all but Rupert of Hentzau, who escapes by jumping into the raging moat, which leads to the terrifying "Jacob's Ladder" and certain death, the death that Black Michael had destined for the king.

Upon hearing of the attempt on the king's life, the Princess Flavia, who has fallen deeply in love with the masquerading king, goes to Zenda. Upon meeting her, Rassendyll confesses that he is not the king, but a simple English gentleman. There is a touching farewell, and so they part. Rassendyll leaves Ruritania that night, with Sapt and Fritz standing bareheaded on the station platform, watching the train pull out with "the noblest Elphberg of them all."

The film has excellent continuity and with its impressive settings is splendidly entertaining. We are shown some very beautiful photographic shots and the interiors are all of them well done. The acting is on the highest plane throughout, chief honours being carried off by Lewis Stone, who makes an excellent Rudolf and undoubtedly scores in the double rôle of dissipated king and doughty adventurer. All the familiar characters of Anthony Hope's novel are also well chosen and true to life. Robert Edeson as Colonel Sapt gives a fascinating study of this grim, old warrior, whilst Stuart Holmes as Black Michael is immense. Alice Terry as Princess Flavia not only looks extremely beautiful, but acts with that charm and sincerity which was such a notable feature in "The Four Horsemen." Every other member in the cast are more than adequate to the task imposed upon them, and the result is a finished production, lavishly mounted, and which makes 100 per cent. entertainment.—E.W.F.

Rogues of the Turf.

"Melodrama Absolutely!"

RELEASED BY BUTCHER'S.

Length, 5,800 ft.

Release Date, August 20.

IT would be impossible to improve on the exclamatory description which Butcher's themselves have applied to this film. "Rogues of the Turf" is "melodrama absolutely"—melodrama, in fact, carried to a point where it almost succeeds in caricaturing itself. It is quite impossible, of course, to take the story seriously. We doubt very much whether it was ever intended to make any serious demands on our credulity. But anyone who could say that such a story was "improbable" or "absurd" would be as deficient in a sense of humour as John Bright who, after listening to a lecture by Artemus Ward, declared he did not "believe a word he said." This is the wrong spirit in which to sit and watch such a picture as "Rogues of the Turf," wherein the improbabilities and absurdities are, in

SCENE FROM "ROGUES OF THE TURF."

their way, all as much a part of the game as they are in a knockabout farce. We certainly do not care about the fate and fortunes of the characters in plays of this type any more than we do about those of the puppets in, say, a Larry Semon "comedy." The only difference is that, whereas the Semon puppets never even pretend to be serious, the personages in a "sporting" melodrama of the "absolutely" brand have to pretend to be serious all the time.

And that is just where the fun comes in. It makes a distinct addition to the gaiety of life to study the emotional fervour which the actors put into their parts in this play in conjunction with the kind of things they have to do and to be. We should have thought that it was well-nigh impossible to squeeze another ounce of novelty out of a "racing" film, yet "Rogues of the Turf" abounds in delicious novelties. We sit back and wonder just how far the producer will allow himself to go. After we have been introduced to a "vamp" who had married first a sailor and then (her first husband being still alive) a young "heir to vast estates," and, finally, his father, we naturally expected great things. We hoped that the producer would not boggle at merely unlikely situations, but, while he was about it, "go the whole hog." He does not disappoint us. For instance, there is not much left to do in the way of "nobbling" the favourite for a big race; but the rogues of this turf are as ingenious as they are unscrupulous, and manage to get rid of the horse in a highly sensational manner. First they try the orthodox method of "nobbling" it in its stable. But, of course, such obvious villainy deserved to be frustrated, and it is duly brought to nought by the trainer's daughter who, seeing the

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

villains climbing over the stable gate, gets on to the roof by a back way, lets herself in through a skylight, and quietly changes the favourite for another horse in the nick of time. Then the "nobblers" set the trainer's house on fire. In the confusion the horse disappears, and is next seen being put on a motor barge and taken out to sea. The barge is followed by a fleet of launches, and when the rogues see that they are likely to be captured, they fling their equine prize overboard! But the favourite was not foaled to be drowned. The heroine wades out to sea and brings it safely to shore amid rapturous applause. Even then the rogues will not admit defeat; for on the very last minute before the race the "head lad" of this gang jabs a poisoned tie-pin into the jockey's arm. But he had counted without the heroes of "absolute" melodrama. The hero of this one—the young heir aforementioned—descends on a field from an aeroplane, takes the mount, wins the race, marries the girl and inherits his father's money.

We trust nobody will say such incidents are "far-fetched." Such a person would be hard to please. They are *meant* to be "far-fetched," the success of a film like "Rogues of the Turf" depending almost entirely on the smoothness with which the most grotesque situations can be "brought off." In this film they are brought off very smoothly indeed; the seriousness of the cast adding enormously to the hilarity of the entertainment. In this connection special mention must be made of James Lindsay as Captain Clifton ("the brains of the rogues," as he is called), Fred Groves as the sailor husband of the "vamp," and Olive Sloane as the "vamp" herself, who is prepared to marry any male character in the play at a moment's notice.

If we are to have melodrama on the screen, we prefer it to be of the "absolutely" kind, which Wilfrid Noy apparently knows so well how to produce.

"Rogues of the Turf" was preceded at the trade show by a selection from Butcher's "All the Winners" series. This gave us "close-up" views of the principal horses and jockeys engaged in the forthcoming Lincoln Handicap—with side "information" from John Betts, the producer. Altogether, a "sporty" morning.

Secrets of Nature.

(Fifth Series).

Further glimpses into the natural history of animals, fishes, and insects.

RELEASED BY REGENT FILM CO.

Length, 800 *feet.*

Release date, April 16.

A LARGE gathering assembled at the Shaftesbury Pavilion last week to see the fifth series of the "Secrets of Nature" films which the Regent Film Co. are issuing. The enthusiasm of the trade over this show was a tribute to the excellence of previous releases in the same series, and a sign also that a pleasing anticipation was in the air regarding the present offering. That anticipation was amply fulfilled. The latest half-dozen of these wonderful nature studies are, in every respect, up to the high standard set by their predecessors, and the many novel and delightful shots evoked considerable applause.

Perhaps the "star" turn among this batch is that which shows the birth and development of the common house-fly. This is given the popular title of "Where Flies go in the Winter-time." It is a remarkable achievement for the camera, and lets us into the innermost secrets of our insect-enemy's habits and anatomical construction. Another interesting and instructive subject is called "The Marine Parade"—a picture which gives us the life history of familiar fish in their native surroundings. "The Comma Butterfly" is a perfect piece of work, showing, as never before, the genesis and evolution of the butterfly, from its first appearance as a caterpillar, to its last stage, as the most beautiful of Nature's winged insects. The camera, too, has been able to afford us glimpses of bird and animal life in the woods which could never be seen through any other medium. In point of sheer beauty, in fact, "The Path Through the Wood" is, no doubt, the most remarkable of this latest series, which includes, also, "Spring" and "The Diver."

"Secrets of Nature" have now won their way among the picture theatres of this country. People are asking for them, and then asking for "more." Exhibitors who booked the previous series will be safe in booking this, and those who did not should immediately begin to make acquaintance with the best type of scientific "interest" films that has ever been put out.

My Friend The Devil.

A Fox picture that must be cut to meet with success.

RELEASED BY FOX.

Length, 9,500 *ft.*

Release Date, August 13, 1923.

IT is difficult to analyse a picture so baffling as "My Friend the Devil," which Fox trade showed last week. Judged from the story point of view, it is too complicated; if it is sought to inculcate a belief in Deity, its purpose is frustrated; while from the point of entertainment value, it is much too long (9,500 feet), and has too many grisly scenes which call for comparisons with Grand Guignol drama.

The prologue shows George Dryden as a boy praying during

SCENE FROM "MY FRIEND THE DEVIL."

a storm for Divine protection for his mother, who is being ill-treated by his stepfather. A flash of lightning kills—not the tyrant—but his wife, and this leads to the boy refusing to believe in a Deity. Thus for the prologue. Dryden is seen next as a successful doctor, priding himself on his skill and looking with an amused disdain upon those who seek by prayer to obtain a lengthened lease of life for those whom they love. Among these is Anna Ryder whom, in spite of her beliefs, he ultimately marries. A child is born, which the mother looks upon as a gift from God, a view which the husband will not accept, and when later the wife's mother dies suddenly, this is interpreted by Mrs. Dryden as a Divine punishment because she has married an atheist. This is very muddled theology. It is difficult, too, to understand anyone in whom a sense of responsibility to God seems paramount (as was the case of Mrs. Dryden) accepting the erotic attentions of a young artist and deceiving her husband as she did. A psychologist friend, Dr. Brewster, is seen to advantage here in his attempts to separate the wife and her

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

lover while keeping the husband ignorant of the affair. The lover returns, however, is seen by Brewster and, attempting to escape, meets with an accident. Brought back to Dryden's house he dies, and the shock kills the wife.

Here a gap of years occurs, with the daughter grown up and engaged to be married. This scene is a real bit of joyous acting, the girl and her lover being full of rapturous excitement at the prospect of their union. Then comes the tragedy, and from this point onwards the picture falls to pieces. The father searches in his wife's bureau for the girl's birth certificate and finds some old letters of his wife to the artist lover. Then comes a violent mad scene, too violent to be believed, in which furniture is smashed up on all hands. Dryden drives his daughter out into the raging storm—the third of the film—and when she is brought in dangerously ill refuses to minister to her until Browster persuades him and a vision of Dryden's mother recalls him to his duty. Finding himself powerless to save her from death, he falls to praying, and, to use the words of the synopsis, "renounces his disbelief with the restoration to health and happiness of his own child."

It is after the first five thousand feet or so that the film takes its real turn for the bad. Previous to that it is a human story—with an unnecessary prologue, it is true—but well-acted and produced, the introduction of the long-clawed skeleton hand slowly moving forward being the blemish here. If the picture could be cut to exclude all those later scenes showing the girl lying prostrate with the very unpleasant skeleton form standing behind, and, in addition, those of the shade of the doctor's mother calling him back to the bedside of his daughter, the picture would possess an entertainment value which it has not now. Such a course would mean the sacrifice of considerable length, but this seems unavoidable. The sub-titles, too, create the unfortunate impression that the picture is religious propaganda, while the title does not appear to be too happy a choice.

The acting of Barbara Castleton in the first part deserves mention, and the lapse of time is well shown by different costumes and make-up. But the picture will certainly have to be cut.

Two Hepworth Novelties.

Attractively titled one-reelers that should be well received.

Length, One Reel.
Release date immediately.

HEPWORTH have ready for release two one-reelers made by Q. (Gaston Quiribet), which will, no doubt, make an appeal to kinema-goers, particularly in the provinces. Provincials are ever interested in London, and "A Trip with a Rubberneck in London" shows London's chief thoroughfares and places of interest taken from the top of a 'bus, the picture being considerably brightened by some racy American sub-titling, supposedly taken from an American's letter of description to his friends in the States. A fine little touch of colour is given in the picture of Piccadilly Circus by night, with the numerous illuminated sky-signs shown in their natural tints. The picture closes with a really beautiful shot of the river at Westminster by moonlight, a real nocturne in black and silver.

"The Zoo's Who's Who" (another Q Picture) has a title that one cannot readily forget. In view of the ban on the kine-camera in the Zoological Gardens, the means by which the picture was secured will occasion speculation. Various inhabitants of the Zoo are included, and a sub-title is shown with each, couched in witty language, giving the animal's opinion of man. The Polar bear provides a most attractive section as he gambols in his pool playing with the fragment of an umbrella.

The Ninety and Nine.

Fire scene thrills make fine climax to average story.

RELEASED BY VITAGRAPH.
Length, 6,200 feet.
Release Date not yet fixed.

A FINE forest fire scene, with a speeding locomotive dashing through to the succour of an imprisoned community, provides the climax of "The Ninety and Nine," a seven-reeler which Vitagraph trade showed last week. This scene is among the finest of its kind, and it is stated that a real fire which took place while the picture was a-making was utilised, with excellent results. This fire is the best part of the picture, it need hardly be said, the earlier scenes being but little above the average, and some of the comedy scenes merely trifling. These will, however, fall into their place, and, undoubtedly, patrons will concentrate their appreciation upon the thrills of the big scene.

Philip Bradbury, engineer, with the suspicion of murder overhanging him, escapes to Marlow, a little country village, to avoid

SCENE FROM "THE NINETY AND NINE."

the consequences of the crime, and endeavours to drown its memories in strong drink. Here, Ruth Blake (Colleen Moore) tries to get him to renounce alcoholic habits, but with none too satisfactory results. The village scolds call the girl ugly names because of her association with him, and he is forbidden to visit her home. He does so, however, on the evening of the village festival, when he comes to bid farewell to the girl. A visitor endeavours to cast suspicion for theft upon him, and the father, being apprised, suddenly returns, banishes the girl to relatives farther away in the country, and seeks to have Bradbury (or Silverton, as he is now known) arrested. While this is being arranged, news come that Cleves, where Ruth is staying, is cut off by fire, and the appeal for an engine to remove the community in freight trucks cannot be met owing to the lack of a driver. Here Bradbury steps in and, driving at headlong speed, manages to reach Cleves and bring the Cleves residents to the safety of Marlow. Then it is proved that Bradbury is innocent of the murder laid to his charge, and the picture finishes with a love scene with Ruth.

Colleen Moore is the outstanding artiste, interpreting the part of the simple country girl with quiet restraint. The title is that of a revival hymn, a verse of which is used as sub-titles at odd times, the hundredth sheep being the derelict engineer, Bradbury.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Fools of Fortune.

A really good comedy, excellently cast, and brightly acted.

RELEASED BY WARDOUR.

Length, 4,800 *feet.*

Release date, *September* 3, 1923.

THERE is a fine field for comic treatment in the impersonation of a missing heir, and the writer of the scenario of "Fools of Fortune" has used his material to excellent advantage. His story has been intelligently directed, and the casting of the characters is inspired, each artiste interpreting his rôle with real humour. The result is a really good comedy.

"Chuck" Warner, a cowboy, full of schemes and dreams, reads the newspaper story of a missing heir, Ashburton de Puyster, and resolves to impersonate him. He gets his three pals to assist him, and one of them to dress up as an Indian who has brought him up. They sell up their belongings and set out for New York. But, unfortunately for "Chuck," the newspaper report is inaccurate, and De Puyster, senr., nearly overwhelmed with applicants for the missing heir's money, turns the whole matter over to his attorney, Willie Van Tweed, who is also his prospective son-in-law. But "Chuck" and his pals interview Van Tweed and treat him to "cactus-juice," hilarity becoming the order of the day henceforth. After some amusing experiences the Westerners arrive during a party, and Warner identifies the old De Puyster as his father. But the police arrive during the interview, and the Westerners adopt the traditional means of escape by firing at the chandelier. In their anxiety to escape they gather up the prone body of Van Tweed and escape to a freight truck, where, when morning comes, they discover their captive to be De Puyster. Their explanations follow, "Chuck" Warner is discovered to be Mrs. De Puyster's son, and the liking that Warner had developed for her step-daughter gives the required ending.

"Fools of Fortune" is a really fine bit of comedy and can be relied upon to entertain anywhere. Jack Dill contributes to his interpretation of the cowboy character the ability to waggle his ears, and is consistently good throughout. Russell Simpson, Tully Marshall, and Frank Brownlee do well as the other cowboys. William Austin gives a good account of himself as Van Tweed, and Thomas Ricketts makes an excellent De Puyster. Marguerite De La Motte is charming as Marion, her vivacity contributing largely to the brightness of the comedy. There should be good bookings for "Fools of Fortune."

The Jilt.

Average program picture with good acting by principal.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, *September* 24, 1923.

THIS picture, trade shown by European this week in their London theatre, is a program picture of average merit, with a well-handled suspense section just before the end. It closes again on conventional lines, with the usual love incident. Some fine settings abound in the picture.

Rose Trenton has mistaken pity for love and becomes engaged to George Prothero, a war hero, blinded and cynical. Gradually the truth dawns on her, and she faces the task of telling a naturally jealous and suspicious man that she does not love him—without letting him think that it is because of his eyes that she is breaking their engagement. She incidentally hears of an eye specialist in Paris who could possibly operate and restore George's eyesight. She writes to this specialist. It happens next day that her nerve is strong and she tells George of her mistake in promising to marry him. He is hurt, bitter, and then seemingly resigned. "I shall go to Europe and forget," he says, and goes at once. Two months later the original of a picture that stood facing Prothero's on Rose's dressing-table, "Sandy," returns from the trenches. He is received with evident strong feeling on Rose's part, almost an open admission that she loves him. Unexpectedly the blind man returns the same time. He and "Sandy," old friends, greet each other cordially. They chum about together. Then one day they are together on a long trip. In fear for some unknown reason, Rose watches for their return. George comes alone, led by a strange man; telling a tale of how "Sandy" was killed while he, being blind, could not help. At the same time a letter comes from Paris and Rose opens it mechanically; then screams. It details how the French surgeon had restored Prothero's sight weeks before! Prothero *reads* it and shouts, "It's a lie!" but the absurd denial does not stop the hand of Fate in bringing this remarkable drama to a satisfactory close, with "Sandy" and Rose in each other's arms.

Marguerite de la Motte has the chief rôle and acquits herself well. The rest of the cast is adequate to the picture, which is an average program picture.

Calvert's Folly

Fine photography in Fox program picture, with good holding interest.

RELEASED BY FOX.

Length, 4,400 *feet.*

Release date, *October* 22, 1923.

THERE is some really superb photography in the Fox picture, "Calvert's Folly," trade shown this week, especially in shots that show a vista beyond the actual interest centre of the scenes. This is noticeable both in outdoor and indoor shots, and gives evidence of great care in production.

SCENE FROM "CALVERT'S FOLLY."

The story is more ordinary, but has a good holding interest. James Calvert becomes jealous of Page Emlyn, who has met Calvert's fiancé and became friendly. Emlyn is the prospective purchaser of a timber track belonging to Calvert, and the two journey West to inspect it. Staying at a mountainous hut, Emlyn takes strong drink, which bereaves him of his senses. Calvert, meanwhile, has ventured out upon a ledge overlooking the valley, and Emlyn, who has been struck by Calvert, staggers after him. Later, Emlyn is discovered near the ledge insensible through drink, and Calvert's dead body is found lying mangled below. The general opinion is suicide, but an old cottager tells Emlyn that she saw him push Calvert over.

Digitized by Google

NEW HEPWORTH SPECIALS

that will bring British Film Art before the eyes of the whole world

The three HEPWORTH SPECIALS introduced to the Trade in this issue stand as a monument to the progress of Film Art

The HEPWORTH Policy

TWENTY-FOUR years would take you back to the beginning of the Hepworth Company, which was the first Company to produce British Picture Plays.

It is a period of time and experience which the Hepworth Company has marked by consistent artistic and technical progress, and which has resulted in giving the world Picture Plays that ring with the sincerity of true Art—human, believable and healthy Picture Plays.

Without artificiality, without flamboyancy, without recklessly lavish displays of the crude power of money, Hepworth Picture Plays are supreme in Entertainment Value.

Watch for dates of Trade Showings of the Three New BIG SPECIALS announced by Hepworths in this issue:—

"PIPES OF PAN"
"LILY OF THE ALLEY"
"MIST IN THE VALLEY"

Digitized by Google

THE PIPES OF PAN

From the Original Story by
GEORGE DEWHURST

Produced by
CECIL M. HEPWORTH
with

Alma Taylor
G. H. Mulcaster
Eileen Dennes
Hugh Clifton
Buena Bent
John MacAndrews
Lawrence Hanray
Leslie Attwood

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2, Denman Street, Piccadilly, London, W.

Hepworth

Digitized by Google

Hepworth Picture Play
(Edwards Series)

LILY OF THE ALLEY

The first long NO-TITLE FILM ever produced

Produced by
HENRY EDWARDS

Henry Edwards
Chrissie White
Campbell Gullan
Mary Brough
Frank Stanmore
Lionel d'Aragon

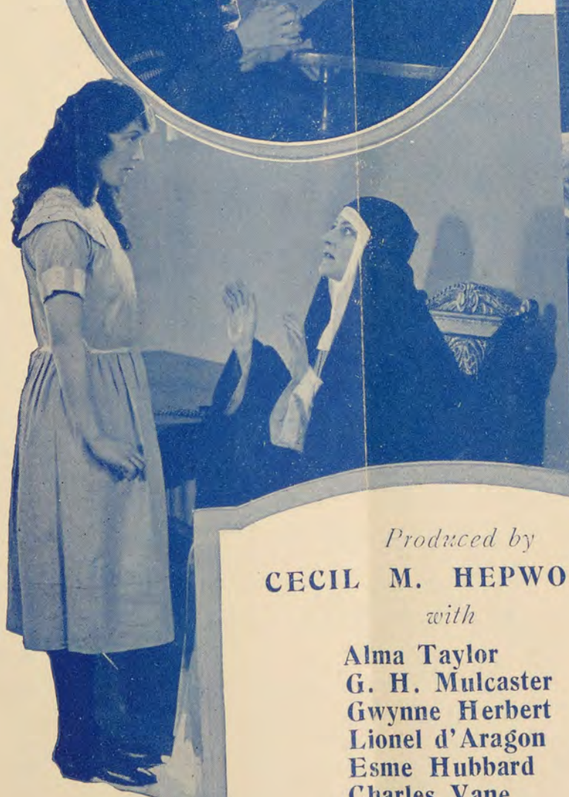
Hepworth

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd. 2, Denman Street, Piccadilly, London, W.

Digitized by Google

MIST IN THE VALLEY

From the Novel by
DORIN CRAIG



Produced by
CECIL M. HEPWORTH
with

Alma Taylor
G. H. Mulcaster
Gwynne Herbert
Lionel d'Aragon
Esme Hubbard
Charles Vane
Maud Cressall
John MacAndrews
Bertram Terry
Douglas Munro
James Carew

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2, Denman Street, Piccadilly, London, W.

Hepworth

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued from page 44.*

Remorse attacks Emlyn, and he surrenders himself for trial for murder, but the old cottager bears witness that the deed was committed by his imbecile son—now dead. The acquittal leads to the uniting of Emlyn and Hester Rymal.

John Gilbert as Page Emlyn has some difficult situations to interpret, in particular, those where he is haunted by the apparition of the dead Calvert. The scene in the little chapel where members are giving "testimony" and Emlyn confesses the murder is a little forced and unreal, but otherwise the picture is quite well handled. The imbecile son of old Marthy, the cottager, is a fine bit of acting, although the part is relatively small. A good program picture.

Fair Lady.

Dramatic and comedy situations in a new European offering.

RELEASED BY ALLIED ARTISTS.

Length, 7,000 *feet.*

Release date, January 22, 1923.

BASED upon "The Net," a romance by Rex Beach, Allied Artists released last week "Fair Lady." The story opens in Sicily, but moves to America after about a thousand feet has been run, the rest being set in New Orleans.

Count Martinello is betrothed to the Countess Margherita, and is slain on the eve of marriage, presumably by Cardi, leader of a powerful secret society, dreaded and feared by the populace. One member of the bridegroom's party escapes with the news to the bride to be accused of cowardice by Margherita and her maid, Luerezia.

Years later, Blake becomes a wealthy business man in New Orleans. He finds himself called upon to help suppress organised lawlessness in the foreign section of that city. In the midst of these activities he is startled to meet the Countess Margherita at a social function. She is presented to him under a name unknown to him. Later, the New Orleans Chief of

SCENE FROM "FAIR LADY."

Police is assassinated by the lawless forces. In his files are found letters warning him of his peril, and signed "One Who Knows." This clue leads to Gian Narcone, a giant labourer, whom Blake recognises as leader of the Cardi band which killed Count Martinello, and he is arrested, but later released. This re-establishes Blake in Margherita's good graces and she promises to aid him in wiping out the band of desperadoes, thought to be controlled by Cardi. The Sicilian residents assist in this attempt, and, eventually, Blake discovers among the committee a man whom he suspects as Cardi, and, eventually, he is seized and vengeance is meted out to him.

The Sicilian scenes in the picture are full of charm, especially the scene previous to and following the news of the assassination. The American scenes are more conventional, but have a good holding interest. The acting throughout is uniformly good.

Another Man's Shoes.

Dramatic and comedy situations in new European offering.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release date, September 10, 1923.

DRAMA and comedy are very effectively intermingled in this Universal picture, trade shown in London last week. It opens quite in the grand style, with the Ministers of the petty State of Belgravia vowing vengeance on

SCENE FROM "ANOTHER MAN'S SHOES."

the murderer of their king. They are incited thereto by the young queen.

Stuart Granger is suspected as the murderer. He is a well-to-do business man, and is anxious to escape the assassination that he feels will be meted out to him. Accordingly, he induces his cousin, who bears him a striking resemblance, to assume his identity. The cousin, little realising the danger, accepts. That night, the girl leader of the "death band" climbs in through his bedroom window and attempts to shoot him, but he is too quick for her. Granger's double, with his ready smile and gallant manner, wins over his would-be assassin, and bit by bit he learns what it is all about. A month later, the real Granger returns to his mansion only to be trapped by the murderers in his own garden and killed. The cousin reveals that he is not the real Granger, and the girl who once carried a death warrant for him is compelled to sign a legal contract to abstain from violence until "death do us part."

Herbert Rawlinson plays the double rôle of Granger and his cousin, and his perplexity in carrying out the duties of his double are productive of some very amusing passages. Advised to pinch the ear of the sweetheart when she becomes temperamental, he carries out the practice on all and sundry, with surprising results. Barbara Bedford, as the Mercia Solano, is a very effective character, and gives verve to all the scenes in which she appears. There is, too, a fine interpretation of the secretary by Una Trevelyn, and one only regrets that the part is so small. There is a rather daring sub-title in the middle of the picture that the Censor overlooked. "Another Man's Shoes" can be counted upon to fill a good place in any program.

Digitized by Google

WHAT IS THE VALUE OF A FILM?

LIVERPOOL EXHIBITORS DISCUSS THORNY QUESTION.

AT the annual meeting of the North-Western Branch of the C.E.A., held on January 23, a resolution passed at a former meeting of the branch concerning the cost of film hire was further considered.

The Chairman stated that the question was a very serious one, inasmuch as it was making it very difficult for them to run their halls on a profitable basis. He had invited the president (Alderman E. Trounson) to attend in order that they might have the benefit of hearing his views upon this question, as Alderman Trounson had given the matter very close consideration and attention.

"Methods of a Dutch Auction."

Alderman Trounson observed that the resolution which they were met to discuss involved the question of formulating a national solution of this matter, which was so important, and which, also, so vitally concerned them. Personally, he had no grand panacea to offer which would meet the hundred and one difficulties with which they were faced in endeavouring to conceive a perfect scheme. He had noticed in the most recent edition of THE FILM RENTER AND MOVING PICTURE NEWS that a Liverpool renter, who had been interviewed on the subject by the local correspondent of that publication, stated that the value of a film was the price which was mutually considered, as between renter and exhibitor, to be the value of the picture. They all knew that this was untrue.

The custom was for the renter to start a bargain by the old-fashioned method of Dutch auction until he reached an agreed price, but this agreed price did not necessarily represent the true value of any particular film. The price obtained by the renter depended entirely upon the amount of competition he could create amongst the exhibitors, and it was well known to them all that in the case of a super-film, and so-called super-films, many exhibitors, in competition, paid prices for hire which could not possibly leave them any margin of profit. He was of opinion that, however long they discussed the general question, they would have to revert to this phase of the matter. Unfortunately, the film was not a commodity with a national standard value like timber, iron, or any article of domestic use. Six out of twelve films varied in value. This again brought into play the unpleasant method of bartering. Different attempts had been made to find a solution of this unfortunate state of affairs.

Simultaneous Signing.

Mr. F. R. Goodwin had produced a scheme during his presidency of the Association, proceeded Alderman Trounson, but after making heroic attempts he failed to carry it further than its initial stages. American exhibitors were now banding themselves into an organisation to produce their own films. How they proposed to deal with the thorny subject of allocating first and second runs in various towns remained to be seen. He had so far suggested nothing as to means by which the present trouble could be minimised.

The first thing that occurred to his mind was the simultaneous signing of contracts, which, he was of opinion, would obviate the hawking of films, to some extent at any rate, and would also prevent the exploiting of offers made by various exhibitors. He had in his possession a document which provided for a combination, say, of the members of the North-Western Branch of the Association, who should hold a meeting weekly for the purpose of fixing the prices of films. The document had been drawn up in proper legal form, but, in his opinion, the scheme proposed was not a workable one.

His object in addressing the meeting was not with a view to providing a remedy for the serious and overwhelming increase of charges of film hire from which the exhibiting side of the industry was suffering at the present time, but with a view of suggesting salient points for useful discussion of the question. Should they fail in their endeavours to evolve some workable scheme, he was not without hope that some good would come out of this matter being discussed throughout the country.

Uneconomic Prices.

Some of the prominent renters had great sympathy with exhibitors in regard to the matter. One particular incident had come under his notice a few days previously, when a friend of his had negotiated for the hire of a certain film with the representative of a renting house, and the price provisionally fixed was £100. When, however, the renter's representative returned to his office he telephoned his (the speaker's) friend stating that he regretted he was unable to confirm the £100, as the film concerned had been booked to an opposition enterprise for £250; and so the matter went on.

He hoped the result of that meeting would at least be the means of stiffening the backs of exhibitors against paying uneconomic prices for films. ("Hear, hear.") He had recently been discussing the subject with a well-known gentleman in the film industry in London, with a view of ascertaining what could be done in a national way for the purpose of enabling exhibitors to secure sufficient films on reasonable terms, and, as the outcome of that conversation, he was not disposed to think that the bulk of exhibitors would always remain in the position in which they found themselves in regard to this matter at present. ("Hear, hear.")

The important fact stared them in the face that the prices for film hire were advancing, while, at the same time, there had been a falling-off of at least £7,000,000 in the money spent by the public on entertainments during the ten months from April 1, 1921, to October 1 in the past year. (They had this from the statement of the Chancellor of the Exchequer.) If he had taken a 25 per cent. tax basis, or if he had taken a 20 per cent. basis, then the falling off in receipts was nearer £9,000,000. They could weigh up for themselves the economic results of these two factors.

The Crux of the Problem.

Mr. Perry (Liverpool) thought the problem was one which could not be tackled successfully by anyone. When one exhibitor offered £10 for the hire of a certain film, and another exhibitor came along and offered £20 for the same picture, what could they do?

The Chairman: In my opinion the thing would be to get together.

Mr. Littler (St. Helens), as representing kinemas of smaller size, said it seemed a waste of time to discuss the cost of hiring a film which was rented for £200 and £250. Even in his locality they had been dealing with the question very strongly. There were two halls, and they were strongly competing against each other. The unfortunate thing was that one of the two halls concerned was not in the C.E.A., while the other was. What generally happened was that if, in the lower scale of picture-drome with regard to size, one man would not pay the £15 asked by the renter, his exhibiting opponent would, and so they went on.

(*Continued at foot of next column.*)

Digitized by Google

"IDEAL'S" PICTURE DEMONSTRATION.

Exhibitors' Great Pilgrimage to London.

NEXT Tuesday and Wednesday promise to be days of extraordinary interest in the trade. They are the dates fixed for the great pilgrimage of exhibitors to London for the show of the three new Ideal pictures: "Through Fire and Water," "The Grass Orphan," and "The Harbour Lights," and it may fairly be said that never has there been such a flocking of exhibitors to London as will then take place.

Here are some of the towns from which theatre men are travelling to the Metropolis for the great event:

Manchester, Hyde, Blackpool, Oldham, Bury Macclesfield, Bolton, Preston, Accrington, Darwen, Wigan, Rawtenstall, Blackburn, Glasgow, Edinburgh, Southampton, Southsea, Portsmouth, Bournemouth, Newcastle-on-Tyne, Blyth, Sunderland, Stockton-on-Tees, South Shields, Darlington, Ashington, Middlesbrough, Workington, Sheffield, Rotherham, Doncaster, Leeds, Hull, Bradford, Huddersfield, Dewsbury, Bristol, Torquay, Exeter, Bath, Liverpool, Chester, Southport, Birmingham, West Bromwich, Bilston, Cannock, Smethwick, Cardiff, Newbridge, Porth, Nottingham, Lincoln, Dublin, and Belfast.

Putting Up Ideal's Guests.

The exhibitors are coming as Ideal's guests, and the firm have engaged rooms at three hotels for their visitors, viz., The Metropole, Grand, and Victoria. As all these hotels are situated in Northumberland Avenue, the exhibitors will thus be in fairly close touch with one another.

On Tuesday evening next there will be a dinner at the Hotel Victoria, at which not only the provincial guests, but the London trade, will assemble. This promises to be the biggest and most representative purely trade gathering that has ever come together.

The trade shows themselves will be intensely interesting, not only because of the films, for which Ideal anticipate a rousing reception, but because the opportunity will be taken to show how, in Ideal's opinion, the pictures should be presented. Special prologues have been prepared for the occasion, the keynote of which will be their simplicity. They are intended to be so inexpensive and so easy to stage that any exhibitor would be able to put them on without much difficulty.

Special Songs to be Sung.

In the case of "Through Fire and Water" and "The Grass Orphan" exhibitors will be able to hear the special songs sung which Ideal have had written by Mr. Boyle Lawrence and set to music by Mr. Raymond Loughborough and Mr. J. M. Gallatly respectively.

With regard to "The Harbour Lights," permission has been obtained for the use of the song of the same name which was so popular a melody at the time the original drama was running, and which will be remembered by many throughout the country to-day.

Publicity Exhibition.

In connection with the demonstration, a special exhibition showing the varied and novel publicity prepared for the pictures is being arranged at the Hotel Victoria, and exhibitors will be able to visit it on the night of the dinner. A reception is being held before the banquet.

Putting New Life in the Trade.

It is obvious that Ideal, at all events, have travelled a great distance since the days when exhibitors were invited to book without seeing. Not only is the process being reversed, but Ideal are going to extraordinary lengths to ensure that exhibitors everywhere should be on a level of perfect equality in examining well in advance the goods they are asked to buy.

It need hardly be said that exhibiting circles all over the country, if not agitated, are, at all events, in a state of happy expectation about an event which is doing not a little to infuse new life and interest into the trade everywhere.

What is the Value of a Film?—*Continued.*

Mr. B. Bailey (Liverpool) suggested that if they pressed for the simultaneous signing of contracts it would tend to eliminate competition.

The "Elusive" Renter.

Mr. J. Leslie Greene (Liverpool) thanked the President for his lucid explanation of the situation and its difficulties, and said he agreed with Mr. Bailey's sentiments, which were those that some of them in that branch had voiced as long as ten years ago. They had to bear in mind the fact that in this matter they had to deal with the most elusive gentleman it was possible to conceive. (Laughter.) The general practice of renters' representatives was to endeavour to get the exhibitor to offer a figure for a certain film, and not to give an immediate contract for that price, but, armed with the offer, to tempt a higher figure from another exhibitor. To his mind this system was nothing short of a dastardly one. The deal should be concluded on the spot. (Hear, hear.)

Mr. Brown expressed an opinion that the members should arrive at a conclusion as to an equitable amount to pay for their entire program, and Mr. Groves suggested that the amount an exhibitor should expend upon films should be on the basis of 20 per cent. of his previous week's gross receipts. Alderman Trounson pointed out that one of the biggest renters in the country had told him that the basis should be twenty-five per cent. of the entire takings.

Need for Getting Together.

Later, in replying to the discussion, he said every member ought to regard the question from a purely business point of view. There was no other business in the world that he knew of which bore a proper comparison with the film industry. If they could only bind themselves together on the question of simultaneous signing of contracts he thought that at least some improvement upon the present situation could be effected. Many of the renters were coming to realise the position. The agitation had now been started, and it could be carried on by convenient stages. They would surmount ninety per cent. of the present trouble if only they inaugurated the system generally of simultaneous signing. (Hear, hear.)

Mr. B. Bailey proposed "That this meeting decides to recommend its members to insist upon the simultaneous signing of contracts in every instance, and that a copy of this resolution be forwarded to the General Council."

Mr. Mott Cowan seconded, and the resolution was unanimously carried, Mr. Rutherford remarking that he did not think the resolution would have any effect as, in his opinion, the renters would certainly in every instance obtain as much money for a film as they possibly could. What was required was to "get at" the foolish exhibitor who was paying the present high prices.

Mr. Leslie Greene said he was sure they were all at one with Mr. Rutherford, but he did not think they could, for the present at all events, achieve the end which Mr. Rutherford had voiced.

Digitized by Google

COMPETITION OF KINEMAS AND THEATRES.

Plymouth C.E.A. Definition of Watch Committee.

BOOKING "FLAMES OF PASSION."

AT a meeting of the Devon and Cornwall branch of the C.E.A. at Plymouth on January 23, the chairman, Mont. Gilpin, replied to the article, "A Stupid Boycott," in THE FILM RENTER AND MOVING PICTURE NEWS of January 13. The bottom of the whole argument, he said, was knocked out by the fact that Fleet Photoplays had now booked the film to one of the kinemas. Moreover, it was not true that the film was offered to all first-run houses before the theatre was asked to take it. The article told them that boycotts were never a success, but their threat of a boycott in this case was effective. They won, and the end justified the means. It should not be overlooked, however, that the first threat of a boycott came from the other side because one or two exhibitors were told in effect that if they did not book the film on the renters' terms, the film would certainly go elsewhere, and those who knew local conditions did not want to be told what that meant.

In support of this J. Binmore said one exhibitor was asked to pay £500 for the film and to give his decision the same night, while R. C. Eady, of the New Palladium, was given half-an-hour to make his reply to the offer of the film.

The Secretary (C. H. Rundle) said when the branch sent its telegram to Fleet Photoplays threatening that if "Flames of Passion" were booked to the Theatre Royal before being offered to local exhibitors the latter would cease booking films with them, the film had not been offered to all the first-run houses in the town. It was the day after the conference between the renters and exhibitors that Bruce Hacking, managing director of Fleet Photo Plays, saw the manager of the New Palladium and gave him half-an-hour to decide whether he would book the film on the terms put forward.

Even in cases where the film was offered to first-run kinemas before the theatre, it was done, according to Harry Harcourt, at an impossible price. What was said in effect was: "If you don't give us £500 we will go to the Theatre Royal."

Seating Capacity of Plymouth Picture Houses.

The Chairman said this was not a local controversy, but a matter of principle, and the fact that it was being taken up by various branches in the country showed its importance. The claim that there was not in the town a kinema sufficiently large for super-supers was not correct, because in addition to Andrew's Picture House (P.C.T.) and the Savoy (Biocolour's) there was the New Palladium with a seating capacity of nearly 3,000. In a hall of that kind the film would pay well, even though it were shown only twice a day.

The Secretary said they were informed that the producer of "Flames of Passion" had classified Plymouth as a £500 town. Against that one kinema made an offer that would have produced £350 and probably £450 if the drawing power of the film was what was represented. Therefore, the £500 would easily have been exceeded by subsequent runs.

The Chairman observed that the most extraordinary thing about the controversy was that the film was, after all, going to a kinema at a lower price than the manager originally offered for it. He reported on the result of the deputation sent by the branch to the Chief Constable of Plymouth regarding the showing of films at the Theatre Royal, where "Orphans of the Storm" is being screened this week. In receiving them the Chief Constable was accompanied by the chairman of the Watch Committee and a very full discussion followed. They argued that it was unfair that the theatre should compete in the showing of films with the kinemas, who had made the industry what it was, especially as the theatre butted in only when super-supers were to be shown and charged very high prices because people expected to see something extraordinary. The unfairness was the more pronounced because the renters did not offer these films to the kinemas. They also pressed the question of observance of the regulations. The Chief Constable and chairman of the Watch Committee received the deputation very sympathetically, though they regarded it more as a matter of sentiment than of business. The thing that affected the question most, however, was the observance of the regulations, and that would have to be taken into consideration when the licences were renewed. The present licence of the Theatre Royal expired in June and in the meantime the proprietors could screen the films they had booked, but exhibitors could and should see that the regulations were carried out to the letter as kinemas were compelled to do. When the application for renewal was made in June exhibitors could oppose if they chose.

Fighting the Theatre Royal.

Harry Harcourt claimed that Plymouth had opened out a very big question, and in trying to help themselves they had helped exhibitors in every part of the country, for all were affected, at any rate in the big towns. The deputation were asked to submit their complaint in writing to the Watch Committee, and it was up to them to do it.

The drawing up of the protest was left to the deputation, the Secretary pointing out that they must send it in sometime before licensing day.

It was suggested that Torquay and Exeter members should co-operate, but the Secretary pointed out that they did not come under the same licensing authority. If, however, similar cause of complaint occurred in those towns, the branch would support local exhibitors in dealing with it.

Pointing out that some people would go to a theatre to see a film when they would not attend a kinema because of prejudice, C. Budge argued that if these big films were shown in kinemas rather than miss them those people would attend, especially if they knew there would be no chance of seeing the films at the theatre.

J. Binmore said the kinemas would make a big fight against the theatre during the coming week, because while the Theatre Royal had "Orphans of the Storm," the Savoy was screening "The Game of Life," and Andrew's Picture House, "Fascination."

G. Mudge, of the Savoy, being unable to attend, sent a message that he would support anything decided upon in regard to the Theatre Royal.

Question of Second Runs.

On the question of advertising second-run films before the first-run rights had been exploited, Harry Harcourt reported that as instructed by the branch he brought it before the last meeting of the General Council, who decided that the sub-committee should draw up a clause for inclusion in the new contract.

(*Continued on page 60*).

Digitized by Google

HEADQUARTERS FOR UNIVERSAL SHORT SUBJECTS

CENTURY COMEDIES

FOURTH SERIES NOW READY.

So enormously successful that Exhibitors all over the country are making them a Weekly Feature.

"CONSISTENTLY GOOD."

Famous Stars in Short Dramas

A SERIES OF NINE 2 reel features

STARRING

REGINALD DENNY, the handsome English actor, and hero of "The Leather Pushers" and "Kentucky Derby."

TOM SANTSCHI. Everybody likes him.

ART ACORD. A Human Volcano.

SHORT FEATURES ARE POPULAR.

UNIVERSAL UNIVERSAL

distributed by

EUROPEAN MOTION PICTURE CO., LTD.,
169, Wardour Street, London, W.1., and branches.
Phone Regent 4840 Wires: Unfilman, Westcent London.

Digitized by Google

"I-d-e-

GREAT

DEMONS

On the same occasion
BROADCASTING
All about the new wonder.
2 vivid little reels.

THE MOST REMARKABLE

Will Exhibitors oblige by

Ideal Films Ltd.,

Digitized by Google

a-1'-s"

PICTURE TRATION

"THROUGH FIRE AND WATER"
(A Thomas Bentley Production.) Adapted from Victor Bridges' popular novel, "Greensea Island." Starring FLORA LE BRETON and CLIVE BROOK.

"THE GRASS ORPHAN"
(Frank H. Crane Production.) Adapted from I. A. R. Wylie's "Paupers of Portman Square." Starring MARGARET BANNERMAN and clever little PETER DEAR.

"THE HARBOUR LIGHTS"
(Tom Terriss Production.) The popular Adelphi drama by George R. Sims and Henry Pettitt. Starring TOM MOORE and ISOBEL ELSOM.

SCENARIOS BY ELIOT STANNARD.

¶ WHERE AND WHEN TO SEE THESE MUCH-DISCUSSED FILMS

¶ **"THROUGH FIRE AND WATER"** — **Marble Arch Pavilion, Tuesday Morning, Feb. 6, at 11-15.**

¶ **"THE GRASS ORPHAN"** — **Marble Arch Pavilion, Tuesday Afternoon, Feb. 6, at 2-15.**

"THE HARBOUR LIGHTS" — **Marble Arch Pavilion, Wednesday Morning, Feb. 7, at 11-15.**

Exhibitors from every part of the Country are attending as "Ideal's" Guests.

VENT IN TRADE HISTORY

being early in their seats.

76-78 Wardour St., W.1.

Digitized by Google

LONDON'S GREATE

MAE

Paddy-the-Ne

at

New Scala Theat

A GRAHAM WILC

GRAHAM WILCOX

174 WARDOUR STR

Telegrams: "Ilmsastraf, Westcent, London, W.1."

Digitized by Google

ST FILM SUCCESS

MARSH

in

xt-Best-Thing

the

re, London, W.1.

OX PRODUCTION

PRODUCTIONS, LTD.,

EET, LONDON, W.1.

Telephones: Regent 556-7-8.

Digitized by Google

"What's Wrong With the Women?"

The picture that is packing the theatres.

YOU

can't go wrong if you book it!

"The Splendid Lie"

the story of an innocent "sinner."

Starring - - Grace Davison.

The story that will make your patrons think, talk—and then send their friends.

Released Sept. 24, 1923.

Pearl Films, Ltd., 86-88 Wardour St., W.1.

Digitized by Google

Marjorie Daw
AND
Roy Stewart
in
'A Motion to Adjourn'

(Released Oct. 15, 1923)

To be shown to the trade at

Liverpool: The Scala, Lime Street, Monday, February 5, at 11 a.m.

Manchester: The Gaiety, Peter Street, Friday, February 9, at 11 a m.

On the same occasion a new 2-reel Tec Thriller **THE ARNESLEY CASE** *will also be screened.*

'The Girl from Porcupine'

James Oliver Curwood's screen masterpiece

A stirring story of life and love in the great untamed North West

TRADE SHOWS:

Liverpool: The Scala, Lime Street, Monday February 12, at 11 a.m.

Manchester: The Gaiety, Peter Street, Friday February 16, at 11 a.m.

Pearl Films, Ltd., 86-88 Wardour St., W.1.

Released Nov. 5, 1923.

Digitized by Google

RFC

THE DAY!

Thursday, February 8.

RFC

Trade Show of Edward Godal's B&C FILM Productions

WONDER WOMEN OF THE WORLD

At the NEW GALLERY KINEMA,
Regent St., W., at 11-15 a.m. prompt.

A Series of Supers in 2 Reels, featuring

MALVINA LONGFELLOW **Mdlle. DACIA**
MARJORIE HUME **RUSSEL THORNDIKE**
JANET ALEXANDRA **CHARLES BARRATT**
and other stars.

Written by ELIOT STANNARD. *Produced by EDWIN GREENWOOD.*

PROVINCIAL TRADE SHOWS:

NOTTINGHAM -	The Scala - - -	Friday, Feb. 9, at 11 a.m.
BIRMINGHAM -	King's Hall - - -	Sunday, Feb. 11, at 7 p.m.
MANCHESTER -	Deansgate Picture House -	Tuesday, Feb. 13, at 11 a.m.
LIVERPOOL - -	Trocadero Picture House -	Wednesday, Feb. 14, at 11 a.m.
SHEFFIELD - -	Cinema House - -	Thursday, Feb. 15, at 11 a.m.
LEEDS - - -	Cinema Exchange - -	Friday, Feb. 16, at 3 p.m.

All Inquiries to

REGENT FILM COMPANY, LIMITED,

193 Wardour Street, W.1., Branches and Agents.

'Phone: 5167 *Regent.* *'Grams:* "*Swarded, Westcent, London.*"

Digitized by Google

Kinema Trade Activities in Liverpool and District.

On the Move—Jury and Famous Lasky Trade Shows to be Resumed—A "Foolish Wives" Query.

From our Own Correspondent.

SO great a success did the recent engagement of "The Four Horsemen of the Apocalypse" at the Futurist prove, that the directors of both that theatre and the Scala (which belongs to the same ownership) have arranged for a return visit of the film for the week commencing the 12th inst. The picture will be shown concurrently at both kinemas, and, as was the case when it was the principal attraction at the Futurist previously, specially augmented orchestras will be utilised with a view to making the show as realistic as possible.

Popularity of Walturdaw's Wireless.

S. A. Jones, Liverpool and Manchester manager for Walturdaw's, informs me that their listening-in apparatus has now been perfected, and his assistant, Godfrey Earnshaw, who has charge of this department at the Liverpool office in Dale Street, will be pleased to make appointments to give demonstrations through the agency of both loud-speaking instruments and head 'phones The entertainments are excellent and well varied, the Manchester broadcasting station being at present utilised as the medium through which the demonstrations are being given. The listening-in parlour, which has been installed in the front part of the premises, is about the last word in luxury and up-to-date appointments. It should be noted that for the present the sets which Walturdaw's are offering for sale are designed *only* for home use, as apart from halls of public entertainment.

Fox and European Offices Moving.

Gordon Dartnall tells me that it is hoped arrangements will have been sufficiently advanced by the end of March for the contemplated move of Fox's Liverpool activities from Manchester Street to more commodious premises in Central Buildings, Islington. I understand the Universal Company are also transferring their Liverpool business to the same premises. There is also, I learn on good authority, a possibility of the Kinema Exchange being removed from its present location in Bold Street to Central Buildings. The Committee of the Exchange are considering the matter, and paid a visit of inspection to the premises quite recently. Meanwhile, as the result of the recent "Movie Carnival," which largely owed both its financial and artistic success to Arthur Russell (Weisker's) and Frank Chisnall (Vitagraph), and also of another money-raising endeavour which is at present being prosecuted with much enthusiasm, it is more than possible that very soon the financial troubles, by which the Kinema Exchange has been hampered practically from its inception, will be a thing of the past.

Jury's Trade Shows.

On Tuesday this week Arthur Russell commenced, on behalf of the go-ahead firm of Weisker Brothers, who handle Jury's films in this area, the 1923 trade shows, which will be continued weekly during the year. Following the much-appreciated practice adopted by Weisker's in former years, two opportunities will be afforded on the same day to exhibitors of viewing the films chosen for screening: in the morning at one of the city kinemas and in the afternoon at the Kinema Exchange Theatre. The Manchester trade events take place in each instance at the Deansgate Picture House the day before the private views in Liverpool. It is Weisker Brothers's intention to release, at the rate of one a week, commencing about May, twenty more Prizma subjects, which will be exhibited for the benefit of the trade on dates to be announced.

Big Business with "The Sheik."

"Sheik" opened to enormous business this week. Everybody desires to extend bookings. Am confident will be enormous success in your territory. Am looking forward to lot of extra business on this production. Wishing you success.—GOLDMAN.

Such was the phraseology of a telegram which was shown me by H. D. Nisbet when I called the other day at the busy Famous-Lasky office in Liverpool. With regard to the Liverpool territory, very few dates are now available so far as "The Sheik" is concerned. The first run in Liverpool will be at the Futurist, commencing next Monday, the film having been booked for a full week's show. Following that it will be the principal attraction in halls in the different zones into which this area is divided for film-booking purposes. The successor to "The Sheik" is "Blood and Sand," which will be released in the Merseyside area on March 26. Famous-Lasky's next trade show locally will be held on Friday, the 9th prox, at the Scala. Thenceforward the usual weekly trade shows of this house will be resumed, after having been suspended for a considerable time. The subjects to be screened will be those comprising the Famous-Lasky output for 1923-24, and they will be released at convenient dates, commencing in September.

Is "Foolish Wives" Dull?

"In fairness to the younger generation (and for my own information), could it be stated why the film 'Foolish Wives' is being reserved for adults only?" Such is the pertinent query put forward by one signing himself "Simple Simon." The question has reference to the fortnight's successful engagement, which concluded last Saturday, at the Futurist, of the film named, which, it will be remembered, was banned in Manchester, but passed for public exhibition by Liverpool's justices. "Simple Simon" proceeds: "There appears to be nothing in the film that the youngest infant might not be permitted to see in absolute safety; and, indeed, the heavy Puritan morality of the film seems just the thing for the moral guidance of our young. The film is certainly tedious and dull enough to be shown in any parish hall on a Sunday afternoon."

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

Trade Show Clashing Evil—Springer's Open Local Branch—Proposed "Hot Pot"—"A Royal Divorce"—Big Ones from F.B.O.—Clergy and Press See "Nero"—Claremont Opened—Trade Sports Association Dinner—C.P.M.A. Meeting.

FOLLOWING the lamentable failure of the trade show centralisation scheme, Lancashire members of the trade on both sides of the business have abandoned the hope that trade show clashing will ever be abolished, and under the circumstances are making the best of a very unsatisfactory state of affairs. It is deplorable that some solution for this evil cannot be evolved, even if its effect was only to minimise it, because as things are now money is being wasted by the renters, and the exhibitor has not a fair chance to see all the films on the market.

It stands to reason that when several *premieres* are being held in opposition the renters concerned have not the opportunity of getting full value for the expenses incurred in the shape of a maximum attendance of exhibitors. Much disappointment is felt by the latter, too, when, as happens on occasions, there are several pictures being shown at the same time which they particularly want to see.

A Blakeley Postponement.

Instances have occurred during this week, on Tuesday and Wednesday, when three and six shows respectively were held at different halls at the same time. Really there should have been four events on Tuesday morning, but John E. Blakeley, who had arranged to screen "A Royal Romance" at the Gaiety on that day, postponed it until Tuesday, February 13. Unfortunately, his decision to do this was not made until after the appearance of his announcement in our pages last week, and for that reason he desires me to convey his apologies to those showmen who may have suffered any inconvenience through this last-minute cancellation. "A Royal Romance," by the way, unfolds the love story of Napoleon's son, and the palace scenes were taken in the actual apartments occupied by Napoleon I. On Thursday next Blakeley has the Gaiety engaged for a trade show of a subject called "Bonds of Hate." This is a Nordisk special production.

Springer's Start Business.

Activities are now in full swing at Springer's new branch, 105, Corporation Street, and the staff appointments include Ernest Bateson as outside representative and J. Holland as inside salesman. Both these gentlemen are well known in local trade circles, and have had extensive experience in connection with kinema accessories. Until recently Ernest Bateson occupied an important position at the Manchester Kinema Exchange, and Mr. Holland was at one time identified with the now defunct Advance Film Service. Mr. Geo. Jenson, chief engineer to the firm of J. Springer, Ltd., was in Manchester during last week supervising the work in connection with the inauguration of the branch, and incidentally making the acquaintance of local trade members.

Provincial to Resume Trade Showing.

"Jim" Carmen, of Provincial Productions, has advised me that his firm will resume trade showing very shortly. During the last few weeks a number of most interesting films have been added to their exclusives list, and among the first to be presented will be one titled "Warned Off," the theme of which is provided by a popular and successful book. As its name would suggest, it is a racing picture, for which class of "goods" kinema patrons have shown a particular fondness.

Proposed "Hotpot."

Among a certain section of the "film heads" who do not "trip the light fantastic" the idea of a "hot-pot" supper and smoking concert has been mooted, and has already been promised a good deal of support in the event of fruition. It is not intended that this should be under the auspices of any particular trade body, but that it should be a happy bohemian occasion. At the same time, it is not the intention of those responsible for the suggestion to interfere or to in any way clash with any trade social event already on the *tapis* or likely to be arranged in the near future by the Trade Sports Association and similar organisations. More details will probably be forthcoming next week, and the affair may take place early in March.

A Great Show.

"A Royal Divorce" is a play that has been the beloved of Mancunians over a lengthy period, and I shall not be surprised if similar affection comes to be lavished on the picturised version of it seen here on Tuesday, for Mr. Samuelson has in this given us an exceedingly worthy addition to the home-made film products. It will be handled in this territory by Mr. James A. Darbyshire, who has had control of previous successful Samuelson subjects, and he has established himself in an office at 60, Victoria Street, to which address all inquiries should be sent.

"Moriarty."

At both the Oxford Street and Market Street Picture Houses during this week "Moriarty," the Goldwyn production of that Sherlock Holmes story, has done excellent business. Thanks to the Goldwyn publicity campaign to aid this film, and their wide use of striking posters in the city and its environs, only the unobservant and those who cannot read must be without knowledge of this film's existence.

Helping the Cause.

A notice prominently displayed at the entrance to the Progress Film Co.'s offices says that there is a big chance of the Entertainments Tax being reduced when the next Budget comes along, and goes on to suggest that everyone interested in the industry should write to their Members of Parliament on this matter. "Only united action can have any result." This idea of keeping the subject of the tax before the eyes of the trade members, and also the public, is good, and could be followed with advantage by all other renting concerns.

"Virgin Queen" Shown.

Local showmen will have had the opportunity to judge "The Virgin Queen" prior to the publication of this issue of THE FILM RENTER, its screening being scheduled for yesterday (Friday).

Big Ones from F.B.O.

"Orphans of the Storm," controlled locally by F.B.O., opens out for a short season at the Oxford Street Picture House on

Digitized by Google

Monday next. "Passion," which is on the same firm's books, and only a few weeks ago did tremendous business at the Gaiety, returns the same day to Peter Street, this time to the Winter Gardens.

Clergy and Press See "Nero."

The initial performance of "Nero" at the Piccadilly on Monday afternoon last was attended by a large number of the local clergy of various denominations, and representatives of the lay and trade Press, at the invitation of the management. The manner in which this film was presented, with a spoken prologue and a vocal epilogue, was a new departure at this hall, but its success is likely to encourage similar efforts in the future. For the Piccadilly some of the greatest of the latest productions have been booked, and presentation aids are not likely to be lacking in connection with them wherever possible.

Brearley Leaves Broadhead's.

After 16 years association with the famous Broadhead circuit of theatres, music halls, and kinemas, during the latter part of which most of his duties were in connection with the kinemas, Mr. "Jim" Brearley, who needs no introduction to those people who have been in the trade any length of time, has relinquished his position and started on his own account as a free lance booking agent. He is undoubtedly one of the best judges of films from the point of view of their attraction for the public in Lancashire, and in his new sphere of activity ought on this account to be very successful.

The Claremont Opened.

The Claremont, Manchester's very latest kinema, was opened on Thursday. This hall is situated at the corner of Upper Lloyd Street and Claremont Road, and having a somewhat large and good class residential district to draw patronage from, ought to do well. Full details of the building will appear in our next week's issue. As an opening attraction "Fascination," starring Mae Murray, was screened, and patrons are promised good value for the somewhat modest prices of 6d., 9d., and 1s., including tax, which have been fixed for admission. The management has been vested in the experienced hands of Mr. Franklin Booth, but bookings are to be under the control of "Charlie" Grimes, the well-known director of Circuit Theatres, Ltd., for whom this hall was specially built.

Trade Sports Association Dinner.

I have been asked to mention that at a recent meeting of the Trade Sports Association it was resolved that the dinner, etc., to be held at the Albion Hotel on March 23 will be confined to *members only* and their friends. Members of the trade who are *not* members of the Association will therefore not be eligible to attend. Tickets are now on sale, and as the last date for getting these is March 14, those persons who are thinking of being present at this function should bear this in mind.

A Staff Dance.

The third annual Famous-Lasky staff ball is to be held at Shorrock's Academy on February 23. The two previous events have been great successes, and it is expected that this will prove no exception to the rule. These social events among staffs do much to create a spirit of *bon cameraderie* which has a beneficial reflection on the working of the firms who hold them.

C.P.M.A. Discussion.

The regular monthly meeting of the C.P.M.A. was held at the Grosvenor Hotel, Deansgate, Manchester, on Tuesday, January 23. In the unavoidable absence of the president (Mr. A. Wilkinson), Mr. John Harrison, the vice-president, presided. The Secretary reported with regard to the proposed new form of contract, and stated that the Executive, after dealing with this matter, had instructed him to convene a joint meeting of the Sub-Committee who had drafted the new form of contract and the Executive, and this joint Committee unanimously came to the conclusion that some effort should be made to get the C.E.A. to co-operate with the C.P.M.A. in this and other matters. Mr. Stansfield (of Stockport) and Mr. Diggle (of Macclesfield), who had retained their membership of the C.E.A., undertook to attend the annual meeting, which was held in Manchester on January 19.

Mr. Stansfield stated that he and Mr. Diggle had attended the meeting as promised, and Mr. Diggle had addressed the C.E.A. members on the question of unity of action, in which he appealed to the members of the C.E.A. to co-operate with the members of the C.P.M.A. in all matters which affected the interests of the exhibitors generally. In his (Mr. Stansfield's) opinion there was no doubt that a large number of the members present were in entire sympathy with the proposition which he put forward. Mr. Stansfield had proposed a resolution at the meeting suggesting that a Sub-Committee be appointed from that meeting to meet the Sub-Committee of the C.P.M.A. in order to consider this new form of contract. The chairman of the meeting, however, whilst expressing sympathy with the proposal, did not consider that they would be justified in taking any action until they had consulted the London Office. Mr. Stansfield stated that although several members of the C.E.A. spoke in favour of his proposal, when put to the meeting it was not carried, and, in his opinion, another effort should be made to bring the two Associations together on this important question at as early a date as possible.

Inconsistency of C.E.A.

There was a great deal of discussion on the attitude that had been adopted by the local branch of the C.E.A., and it was pointed out that this was a purely territorial question, and did not in any way affect any other area, and as they had been given to understand so many times that all branches of the C.E.A. had complete local autonomy, it was rather inconsistent to suggest that a matter of this kind, which affected the members in this area very adversely, could not be considered at a branch meeting before the matter had been referred to London. A suggestion was made that the individual exhibitors should be approached with regard to this matter, irrespective of them being a member of any organisation, and a resolution was passed instructing the secretary to get into immediate communication with certain renting houses and to forward them a copy of the proposed form of contract for their consideration.

Next Meeting.

It was arranged to hold the annual general meeting of the Association on Tuesday, February 27, at the Grosvenor Hotel, Manchester.

A. W. GILL JOINS CLARION.

I learn from Miss Seligmann, manageress of the Clarion Film Agency, Cannon Street, Manchester, that Mr. A. W. Gill has been appointed to succeed Mr. Frank Montrose as representative of the concern in Lancashire and District.. Mr. Gill will begin his new duties on Monday. Miss Seligmann further informs me that the Clarion will be showing shortly a series of super productions, among which one titled "Whom the Gods Would Destroy" will be an early arrival.

Briefs.

The Manchester trade football team scored another meritorious victory last week, when they defeated Failsworth Co-op. by 3 goals to 1. A postmen's team will be played on Wednesday next. Full particulars can be had from the usual sources.

I understand that Joe Fuller has now made arrangements for the presentation of "Paddy-the-Next-Best-Thing" to take place at the Gaiety on Friday, the 23rd inst.

Digitized by Google

Trade in the Yorkshire Territory.

From our Leeds Correspondent.

QUEEN VICTORIA STREET in Leeds has, during the last few years, developed into the film street of Leeds, but probably the next few years will witness a clearance of the renters' offices, for the property is in big demand as shops, which was their original purpose. The expiration of the present leases will mean a wholesale clearance. Meantime, several renters in other parts are already making changes.

Renters' Removals.

Following the removal of Pearl Films, now cosily installed in their new offices in Lillie's Chambers in Albion Street, Mr. J. Chilton, of the Hepworth Film Service, Ltd., is removing to new premises at 41, Call Lane, near the Corn Exchange. This, owing to the new Celluloid Act, which takes objection to the present film offices and stores at 29, Guildford Street being under the licensed premises of the Commercial Hotel.

"Jack" Evans, of Associated First National, is leaving Cross Arcade, off Queen Victoria Street, for offices in the building at the corner of Infirmary Street and King Street, which was formerly the Hotel de Ville. The man who is seeking offices in Leeds these days gets some rude shocks at the rents demanded. Talk to a film renter about the lowering of the price of film hire! What a tale he will tell you!

Fox Staff Dance.

Mr. W. W. Jay, the Yorkshire manager of Fox Films, had a staff dance in his offices in Queen Victoria Street on Friday night. There were about forty of the staff and their friends present, and quite a gay and happy time was spent. Over thirty could take the floor at a time, and the others—well, they were well catered for!

Arthur Braithwaite's Change.

Arthur Braithwaite, who for the last four years has been with the Greta Film Service and the General Film Renting Company, and who, prior to the war, was with the New Century Film Service and Pathé Frère's, has now joined the European Motion Picture Company to handle serials, two-reel comedies, dramas, and all short stuff throughout Yorkshire and Lincolnshire.

Cleckheaton's Latest.

A splendidly equipped new kinema—the Savoy Picture House—has been opened at Cleckheaton. It will accommodate 1,225 people, all in tip-up seats, and there is, in addition to adjoining café, smoke-room and lounge for waiting patrons. Oak panelling and plaster work in fawn, brown, and blue make a tastefully-decorated interior.

From All Quarters.

Harry Heath, on leaving the management of the Theatre Royal Picture House, Bradford, to take up a similar appointment at the Grand Pavilion, Scarborough, was presented with a silver cigar case, suitably inscribed, by the staff of the Bradford theatre.

Tom Mercer has left the management of the Capitol at Meanwood, and Mr. John Mackenzie, the managing director, has taken charge.

The Bijou Picture Palace in the Market Place at Doncaster has closed down, to be reopened as a billiard hall. It has already been theatre, meeting hall, and skating rink.

Best Things from Renters.

Charlie Thompson is handling "Southward on the Quest," the picture of Shackleton's last Antarctic expedition, for M.P. Sales in Yorkshire and Lincolnshire.

Mr. Bayley, of Gaumont's, is shortly to hold a Realart week.

Mr. W. W. Jay, of Fox Films, hopes shortly to offer "If Winter Comes," a copy of which is now on this side of "the pond."

COMPETITION OF KINEMAS AND THEATRES—*Continued.*

but the draft would first be submitted to the branches.

The Chairman pointed out that at the last branch meeting at which the subject was discussed, he was unable to be present. He did not agree with the proposal, arguing that even if such a clause were included in the contract exhibitors would continue to show slides announcing that a certain film would be shown at a specified date; exhibitors would not be bound by it.

If that were so what was the use of the Association, asked J. Binmore, and the Chairman replied that many clauses in the old contracts were not observed.

Harry Harcourt said if a contract was drawn up and agreed to by both sides it should be a point of honour with both renters and exhibitors to carry it out.

The Secretary explained that when the New Palladium was opened in Plymouth, the manager, R. C. Eady, asked him whether there was any local rule with regard to the advertising of a second-run film, because in London exhibitors had an agreement among themselves that the second run should not be advertised before the first-run rights had been exploited.

The Chairman's view was that it was purely an internal matter of advertising on the screen, and he did not see how they could control it.

H. Harcourt thought they could, and instanced the case of an exhibitor who paid £100 for the first run of a film. A competitor might secure the second run for £10, and surely it was not fair for the latter to advertise before the first-run man had screened it, that he would show it on a certain date. That sort of thing meant that the first-run house stood a very much worse chance of getting back its £100 than it would otherwise do. The branch would have been very disappointed if they had not taken up this matter.

The miners at Seaham Colliery, along with the local D. and D. Soldiers' Club, have purchased a large hall in the village. The hall is being converted into a club, and it is intended to erect a kinema hall upon its large garden. Up to the present the scheme has received considerable support, so that it is highly probable building operations may be started within the next few weeks.

Mr. W. H. Govier, manager of the Coliseum Kinema, Newport, has installed a special wireless apparatus in his office, and he is hoping to shortly give his patrons an entertainment.

Digitized by Google

Trade Movements in the Midlands.

Big Cheque for Unemployed—Presentation to G. F. McDonald—New K.R.S. Committee —Among the Renters.

By our Birmingham Correspondent.

THE proceedings of the annual meeting of the Birmingham Centre of the K.R.S. were of a purely formal character. Mr. W. G. Thompson (Gaumont's) was re-elected chairman, Mr. Leo Edgar (Butcher's) is vice-chairman, Mortimer Dent (Pearl) is hon. treasurer, and Mr. J. O. Maunsley continues as hon. secretary. Mr. Maurice Mitchell (Mitchell's Exclusives) was appointed London delegate, and Messrs. J. I. Norfolk (F.B.O.) and H. Boodson (Ideal) will act as auditors. The Committee will consist of Messrs. Thompson, Edgar, J. Jacobs (Stoll's), Boodson, Norfolk, Colin Campbell (Phillips), Dent, J. J. Cooper (Famous-Lasky), and Mitchell. The renters' representatives on the Local Joint Standing Committee are Messrs. Thompson, Boodson, and Jacobs, while Messrs. Thompson, Norfolk, Colin Campbell, Edgar, and Jacobs will serve on the Trade Hospital Fund Committee. Messrs. Thompson, Colin Campbell, and Mitchell will attend the annual meeting of the K.R.S.

The Centre agreed to hold an annual dinner as usual, but this year the members of the Local C.E.A. Executive and their wives will receive invitations. A Sub-Committee was appointed to carry out the necessary arrangements.

Sharing Terms.

At the conclusion of the business of the annual meeting the Birmingham C.E.A. went into committee to further discuss the problem of sharing terms. Subsequently Mr. Tyler (secretary) announced that the branch had confirmed its previous decision to oppose the introduction of the principle by the renters. The decision was not quite a unanimous one, and the branch realised that it was impossible to make the decision binding on its members. The question was one in which exhibitors would have to use personal discretion. As a matter of fact, Mr. W. J. Andrews (Walsall), when nominated for the Committee, stated that he differed from the majority of the members on the question.

Helping the Unemployed.

The annual luncheon of the Birmingham C.E.A. at the White Horse Hotel was rendered notable by the presence of Alderman David Davis (Lord Mayor of Birmingham) and Mr. Pat Collins (the trade M.P. for Walsall), and the honouring of Councillor G. F. McDonald by his colleagues. After proposing the health of the Lord Mayor, the president (Mr. Lewin P. Samuel) handed to Alderman Davis a cheque for £600 in aid of his Unemployment Distress Fund. He pointed out that the trade's special effort a fortnight ago had resulted in £725 15s. being received, but the returns were not complete. In acknowledging the trade's generosity, Alderman Davis thanked not only the exhibitors and renters, but the musicians and staffs of the kinemas generally, for their share in the success of the appeal. In view of the adverse trade conditions the contribution was a substantial one.

Councillor McDonald Honoured.

In recognition of the eminent services he had rendered the members and the Midland trade generally, Councillor G. F. McDonald was presented with a handsome silver tea and coffee service. In handing the gift to Councillor McDonald, Mr. Samuel quoted many examples of the valuable assistance rendered by him during the five years he was president of the branch. Mr. Samuel referred in particular to the active part Councillor McDonald took during the war on behalf of charities and in entertaining wounded soldiers in Midland hospitals.

In expressing his appreciation of the surprise gift, Councillor McDonald prophesied that with the return of more normal conditions in the industrial world the kinema trade would again become prosperous.

Good News.

Councillor T. R. Wood (Bilston) was entrusted with the task of proposing the toast of Mr. Pat Collins, M.P., and the latter, in his reply, gratified those present by making a confidential statement regarding the prospects of an early reduction in the Entertainments Tax.

A Stafford Sale.

A well-known kinema in the Potteries came under the auctioneer's hammer last week-end. This was the Sandonia, Stafford, and although the hall was a thoroughly modern one, it only realised approximately a third of what it cost to build. Opened as recently as May, 1921, the Sandonia, which has a seating capacity of 1,000, cost £41,000 to erect, but, together with two lock-up shops, it was sold to Mr. J. W. Graham, of Morecambe, for £12,900.

A Coronet Presentation.

One is always glad to hear of special efforts being recognised, and when the directors of the Coronet Theatre, Small Heath, met round the festive board recently they honoured two of their colleagues. As an appreciation of the extra energies on the part of Messrs. W. H. Bull and H. Lane during the construction of the Coronet, their co-directors presented each of them with a handsome rose bowl, inscribed with a coronet and recording the company's warm appreciation of the services they had rendered.

Among the Renters.

Mr. W. G. Thompson has taken the Scala Theatre, Birmingham, on March 6, 7, 8, and 9 in order to screen to the trade the first four of Gaumont's 1924 Realart features. These are "The Morals of Marcus," "The Outside Woman," "The Case of Becky," and "The Dawn of the East." Gaumont's next serial will be "Twenty Years After," a sequel to "The Three Musketeers."

Mr. Gordon Chester, formerly with Pathé Frères, is now covering Worcestershire, Warwickshire, Northants, and the Potteries for the Fox Company.

Mr. Harry Goodman (Hub Film Co.) has secured the Midland rights of "The Royal Divorce," which feature he is offering for immediate release.

Digitized by Google

GREAT NEWS
For the Exhibitor

An Up-to-the-Minute

IT is now generally agreed that the Essentials of Success in Film Entertainment to-day are THE BEST and LATEST PICTURES, plus PUBLICITY and PRESENTATION.

To provide Exhibitors this triple service, KILNER'S EXCLUSIVE FILMS, LTD., have secured a wonderful programme of pictures which represent the last word in technical achievement and production method. Founded on first-rate stories and featuring popular and world-famous artists they comprise a splendid series of Super-Films of the highest order, Super-Programme Pictures, Single and Two Reel Comedies, Dramas and Interest Films.

To secure the fullest measure of public support for these films KILNER'S will once again assist Exhibitors with the latest ideas in PRESENTATION, EXPLOITATION AND PUBLICITY.

KILNER PICTURES WILL BECOME THE TALK OF THE TOWN AND NO LIVE EXHIBITOR CAN AFFORD TO LEAVE THEM OUT.

KILNER'S EXCLUS

Telephone:
Regent 875-6.

26 Litchfield Street, Charing Cross

Digitized by Google

Programme for 1923

¶ SPECIAL SUPER-PRODUCTIONS

now in course of production, which will be shown to British Exhibitors immediately upon completion

THE MADONNA IN CHAINS - by Edward Owings Towne
EASY MONEY - - - by Edward Owings Towne
IT'S NEVER TOO LATE TO MEND - by Charles Reade
THE LAND OF THE LIVING - by Martin J. Harvey
DRIVEN FROM HOME - - - by Hal Read
SUNSHINE OF PARADISE ALLEY - by D. Thompson

¶ In addition, we sh ll offer a splendid series of

SUPER-PROGRAMME PICTURES

featuring a wonderful galaxy of international stars, and including

IT HAPPENED IN PARIS - by Mme. Sarah Bernhardt
TOO MUCH MARRIED - - featuring Mary Anderson
WOMAN'S BUSINESS - - - featuring Olive Tell
GHOST CITY - - - - featuring Helen Holmes
DANGER VALLEY - - - featuring Neal Hart
THE BETTER MAN WINS - featuring Pete Morrison
ASHES - - - - - featuring William Courtleigh
KINGFISHER'S ROOST - - featuring Neal Hart
ANY NIGHT - - - - featuring Robert Edeson
WINGS OF PRIDE - - - featuring Olive Tell

¶ Lighter fare will be supplied by a brilliant series of

SINGLE AND TWO-REEL COMEDIES

featuring such clever & popular favourites as MATTY ROUBERT, BUD DUNCAN, GEORGE CLARKE, LEON ERROL, BEBE HARDY, ROSEMARY THEBY, BILLY V. HAN, and the TUCKER TWINS.

¶ TWO-REEL WESTERN DRAMAS

featuring the dare-devil film actress, TEXAS GUINAN.

¶ SINGLE-REEL "REELCRAFT" SCENICS

an exquisite series depicting some of the scenic wonders of the world.

IVE FILMS, LTD.,

Road, London, W.C. 2., and Branches. Telegrams: "Interexclu, London."

Digitized by Google

Notes from Newcastle Area.

By our Own Correspondent.

AN announcement was made at the Gateshead County Police Court on Thursday, January 25, by the chairman, Mr. H. W. Grace, that all kinema licences for the year February 3, 1923, to February 3, 1924, would be renewed. A report had been received by the magistrates from the Blaydon Sanitary Authority that all picture halls in their area were now provided with proper sanitary arrangements, and the chairman trusted that the licensees would continue to keep their halls in a clean and sanitary condition.

New Offices.

Mr. T. A. Finucane, the local manager for Goldwyn's, has got settled in his new offices at 20, Grainger Street, Newcastle. Ample accommodation is provided in the suite of rooms, which is comfortable and up-to-date. There is a large general office, another for the travellers, and a private room for the manager. Mr. Finucane intimates that he will have an important announcement to make shortly in connection with "Moriarty," "The Christian," and "Ben Hur."

A Dishonest Employee.

John Thomas Voase, 28, residing in Third Street, Gateshead, who had been employed as a doorkeeper at the Picture House, Ocean Road, South Shields, was sent to prison for three months by the South Shields magistrates on Thursday, January 25, on a charge of having stolen £32 15s. 9d., the money of his employer, David Jockelson, on November 23, 1921. It was stated that on the date named in the charge Voase was sent to the bank with the money. As defendant did not return, inquiries were subsequently made, and it was found that the man had not been to the bank. It was discovered that Voase had been seen in Southampton, but he disappeared from there, and was eventually found in Gateshead, where he was arrested on January 21. Voase, who pleaded guilty, stated that he left the bag which had contained the money in a café opposite the railway station at Sunderland.

Contemplated Extensions.

High Level Exclusives intend launching out in the near future, and Mr. W. G. Patrick and Mr. W. J. Laing, are negotiating for extensions to be carried out at the offices in Westgate Road. Further, these two gentlemen are on the look-out for agencies. The feature of the business at present is the demand being experienced for the second series of Nick Carter subjects, consisting of a dozen two-reelers. The Eddy Lyons comedies, of which there are twelve, are also finding a good following. The General Kinema Film Co.'s picture, "The Three Masks," is to be trade shown at the Stoll Theatre, Newcastle, on February 7.

Cup-Tie Crowds and Kinemas.

The rush of the cup-tie crowds to the kinemas in Blyth resulted in R. H. Tracey, the proprietor of the Empire Theatre, Blyth, appearing at the local police court on January 23 to answer a summons charging him with having failed to keep the gangways of the theatre clear on January 13. William Tudor was similarly charged in respect of the Hippodrome, Blyth. Mr. Tracey told the bench that there was a very big football crowd that day, and there was a crush at the pit door. It was dangerous for the people to be where they were. Women were shouting and children screaming on account of the men at the back of the queue pushing. He realised the danger, and put three of his men on to regulate the queue. This meant that he had to take the tickets himself, and could not give personal supervision as on a normal night. It was not for profit that people were allowed to stand. Ald. T. Heatley, in imposing a fine of 10s. on each of the defendants, said that the Bench appreciated their difficulty in handling the crowd on cup-tie day.

Improving Business.

Mr. Holdstock, the territorial manager for Gaumont's, is very pleased regarding future prospects. He tells me that since the commencement of the year there has been a steady improvement in the business of the office. "In the Footsteps of De Rougemont," an interest film, has been eagerly sought after by the showmen.

Chaplin Reissues.

Mr. Harry Faid, manager for Triangle Plays, is having a busy time just now arranging dates for the reissues of the Chaplin comedies, "A Dog's Life," "Shoulder Arms," "Sunniside," and "A Day's Pleasure," bookings for them coming in from all parts of the territory. This week "A Dog's Life" had a successful run for six days at the Queen's Hall, Newcastle.

Comedies Strong.

The Chaplin three-reel comedy, "Tillie's Punctured Romance," which is a reissue being handled by Square Films, is going strong, and Mr. A. Gibson, the territorial manager, informs me that he has secured a good number of orders from all parts of the area. He is also handling the Rose Film Company's output, which comprises twelve dramas, five of them featuring William Russell and three Marguerita Fisher, while Mary Miles Minter is starring in one and Charlotte Walker in another.

SAMUEL ROTHAPFEL AND THE C.E.A.

Luncheon to American Showman.

FROM the trade standpoint, one of the most interesting American visitors to this country is Mr. Samuel Rothapfel, who is a director as well as manager of the Capitol Theatre, New York, reputed to be the world's largest and most luxurious kinema.

Mr. Rothapfel is one of the most forceful and influential figures of the exhibiting side of the trade in America, and it is interesting to note that the London and Home Counties Branch of the C.E.A. are arranging to welcome him officially at a luncheon to be held at the Trocadero Restaurant, Piccadilly Circus, on Wednesday, February 7. Tickets for the luncheon are 10s. each (exclusive of wines). Those desirous of applying for tickets—the number of which is strictly limited—should communicate with Mr. Arthur Taylor, Secretary, London and Home Counties Branch, C.E.A., Broadmead House, Panton Street, S.W.1., without delay. Remittance must accompany applications.

Digitized by Google

Messrs. J. SPRINGER, Ltd.,

BEG to thank their Northern Friends for their past support, and in order to serve them still further wish to announce that they have opened offices and showrooms at 105/7, Corporation Street, Manchester, under the management of Mr. E. W. (Teddy) Horder.

We desire our past and future friends to know that we specialise in everything appertaining to the Picture Theatre—with the exception of films—and we suggest that it will be to the advantage of every exhibitor to visit our showrooms and note very carefully the variety and excellence, consistent with prices, of the goods we offer. We are in a position to supply your every need—from a seat number plate to a motor generator, curtain control or a seat.

We desire you to know that our staff of fully qualified engineers, electricians, etc., are always at your service, a service of which we trust you will avail yourselves

Assuring you of our best attention at all times,

Yours faithfully,

for, and on behalf of:

J. SPRINGER, Ltd,

Geo. Jensen,

Chief Engineer.

Digitized by Google

To Buyers of

F

TWO BRI

"With Cu

"The Girl with the

Featuring that Clever and Beautiful Artiste

Can be seen any time by appointment on application to

VICTOR CARTER, LTD.

15 CARLISLE STREET, SOHO, W1.

Digitized by Google

U.K. and Territorial Rights.

OR SALE

LLIANT COMEDY FILMS

pid at the Wheel"

and

Mask"

OSSI OSWALDA.

Phone: REGENT 135

Wires: "FILDEFRA"
Westcent, London.

Digitized by Google

Renters, Film Agents, and others who require a

FIRST
CLASS
TRADE

Projection Theatre

for temporary or permanent use should make a point of inspecting our showroom.

¶ Situated in the heart of Filmland, one minute from Wardour Street, our Theatre is perfectly fitted, heated, and furnished. We guarantee absolute privacy, and the finest screening by brand-new projectors.

¶ Our Theatre is available at all times for screening, editing, and cutting films, at low and inclusive charges.

¶ A high-class Showroom and good projection is half the battle in effecting a sale.

Apply: **LOW WARREN,**
VICTOR CARTER, Ltd., 15 Carlisle Street, W.1.

'Phone: *Gerrard* 135 *'Phone*: *Gerrard* 135

Digitized by Google

Gleanings from the West.

New Gloucester Kinema—Nominations for C.E.A. Offices.

By our Bristol Correspondent

THE special meeting, held on the 23rd ult., of the Bristol Branch of the C.E.A. resulted in the nomination of Major Gale for the presidency of the Association, but only by a very narrow majority. The first name put forward was that of F. W. Morrison, and there were several members in favour of his nomination. The late chairman, A. B. Atkinson, and the delegate, S. H. Justin, pointed out that it was usual for the vice-president to succeed to the higher office, and ultimately, after some discussion, a vote was taken which resulted in Major Gale's nomination. For the vice-presidency F. W. Morrison was proposed and unanimously nominated.

S. H. Justin on Trade Exhibition.

The branch delegate, S. H. Justin, while giving his report of the last General Council meeting, mentioned that the resolution to support the kinema trade exhibition at Olympia had been rescinded, and he expressed himself as being in agreement, as he thought the public should be kept in front of the screen. At this exhibition they would have been shown things which, in his opinion, it was unwise they should be let into, for when the public had once been taken behind the scenes the novelty of the pictures was gone.

A Renting Change.

Gaumont's have lost their West Country representative, A. G. Mountney, who has left the firm after having been with them for over two years, working South Wales and Bristol, and latterly the whole of the West of England.

New Gloucester Kinema.

A large company of leading citizens, including the Mayor of the city, was present at the opening of Palmer's Picturedrome, Gloucester, the opening ceremony being performed by Sir James Bruton, M.P. The new house, which occupies a site in Barton Street, has a seating capacity for about 700; it has a fine balcony, and the ground floor possesses a good rake, so that a clear view of the screen is obtained from every part of the hall. The house was built by the Gloucester Branch of the National Building Guild, at a cost of between £5,000 and £6,000. The first estimate, in 1920, was nearly £10,000, so the Picturedrome is an example of how building prices have fallen in the last two or three years. The proprietor of the new hall is Mr. E. J. C. Palmer, a well-known local business man.

Gaumont Activities.

Mr. E. J. Jennings, Gaumont's Bristol manager, tells me that he has fixed up a big week of trade shows for next month, when he will screen four "Realart" productions. He is also preparing for the British Film Week, even though it is still some months ahead, so that exhibitors need not fear there will be any lack of subjects.

Briefs.

The Lyceum Kinema, Teignmouth, is in the market.

There will be no Bristol C.E.A. dinner this year.

"Foolish Wives" has been passed for Bristol, and will be shown next week at the Castle Street house and Whiteladies Kinema.

I hear that "The Four Horsemen" has been booked for Bristol. The price mentioned is a big one, running into four figures.

NOTES FROM BARROW-IN-FURNESS.

(By our Own Representative.)

PICTURE-GOERS in Barrow have had a surfeit of good things lately, and they have shown their appreciation by crowding the theatres where the super-films were being screened. One has often heard the remark as the queues lined up outside the picture theatres that it was wonderful where the people got the money from. A large proportion of the population has been out of work for the last year—some for two years, but somehow they seem able to find money to go to the theatre when there is some big attraction. After their successful reopening with "The Bohemian Girl," "The Three Musketeers," and "Flames of Passion," the company now showing at the Hippodrome Palace this week screened "Foolish Wives," and night after night the building was full, and it is one of the largest in the town. Mr. Powell, the enterprising manager, has arranged to screen "Passion" early in February. At the Coliseum the big attraction this week was "Phroso." There seems to be a growing feeling amongst many of those in the trade that the super film is the thing, and certain of the films that have recently been drawing record business have been booked for second run at another picture theatre. It has been proved in Barrow that a good second run often follows a first run of a really good film. The first run provides the advertisement. I am told that "Morality" is to be shown at the Salthouse Pavilion shortly.

Some of the local theatres have introduced cheaper seats in an effort to meet the pockets of the people, and the "house" which started this policy has found it a paying one, especially as they have been delivering the goods at the same time. Some of the cheaper seats are now 5d., and the question has been asked if they are to be further reduced if there should be any reduction in the Entertainments Tax.

At a meeting of the Whitehaven Gaiety Picture House (Whitehaven), Ltd., held at Barrow last week, it was decided to convert the company into a private one. This picture house is one of the finest in Cumberland, and has enjoyed a fairly successful run since its opening in April of last year.

Digitized by Google

SCOTTISH NOTES.

(From Our Glasgow Correspondent.)

I UNDERSTAND it is now improbable that any further attempt will be made in Glasgow to set up a local censorship of films, and this is a decision which I am sure would be hailed with satisfaction not only by the trade but by the public. A deputation of exhibitors have just had an important conference with the Glasgow magistrates on this question which, by the way, was first raised by the Glasgow Education Authority, and it was pointed out that the magistrates had already adequate powers to deal with any objectionable features in films, and that there was also in existence a British Board of Film Censors

Complications.

In addition, the deputation contended that the setting up of a local censorship would lead to numerous complications, as certain pictures migbt conceivably be banned in the city while they were being shown just over the border. I am glad to say that the various arguments put forward did not fall upon unsympathetic ears but it is probable that more may yet be heard of a suggestion to restrict the films shown at children's matinees.

A Proposed Union.

For some time past there has been a feeling among our renters that the Scottish Film Renters' Association should be merged with the Kinema Renters' Society, and I understand that a definite step forward with the negotiations was taken when Messrs. Reginald Bromhead, Frank Hill, and F. W. Baker recently paid a flying visit to Glasgow to discuss the pros and cons. I understand that a very pleasant interchange of opinion took place between the K.R.S. representatives and the Scottish film renters, and, personally, I am satisfied that in a very short time the union of these two bodies will be officially sealed.

Get Ready!

There is now being widely advertised the forthcoming annual Scottish Kinema Fancy Dress Ball, which, as usual, will be held in St. Andrew's Halls, Glasgow. The chosen date on this occasion is Friday, February 9, and the happy hustlers behind the scenes are promising a non-stop program with two orchestras purveying the necessary music. I am told that there has been a fairly good inquiry for tickets at the local picture houses.

Good Work.

As usual, the proceeds from this Fancy Dress Ball will be donated to local charities, and the fact that over £700 has already been raised in three years from such functions speaks well for the energy and enthusiasm of the promoters behind the scenes. It is now definitely stated that Miss Peggy Hyland will be a sure starter among the kinema celebrities present, but more anon on this point!

Benevolence.

Congratulations to the heads of the Scottish Kinema Trade Benevolent Fund on another good year! During the period under review donations and subscriptions amounted to the quite handsome sum of £424, and, after meeting all disbursements, the total assets of the fund at the end of the year are £2,574. This shows that the fund continues to grow appreciably on the snowball principle, and within the course of a few years it should have big financial backing behind it.

The New Secretary.

I am pleased to add that Mr. James A. Houston (who acts as the secretary of the Scottish Branch of the C.E.A.) has been induced to take up the honorary secretaryship of the fund, and I am quite sure that he will do splendid work in this position. At the recently-held meeting Sir William Jury was unanimously reappointed as the honorary president, while Mr. Thomas Ormiston was, with equal cordiality, re-elected as chairman for another year.

DERBYSHIRE HAS IT AGAIN

"A Royal Divorce"

GET YOUR DATES IN QUICK

JAMES A. DERBYSHIRE,

60 VICTORIA STREET, MANCHESTER.

'Phone: CITY 5571.

Digitized by Google

JOHN E. BLAKELEY, LTD.,

Cordially invite you to view

BONDS OF HATE

A NORDISK SPECIAL ATTRACTION

AT

The Gaiety Picture House, Peter Street, Manchester, on Thursday, February 8, at 11-15 a.m.

All Inquiries :

JOHN E. BLAKELEY, LTD.,

FILM SPECIALISTS,

74 VICTORIA STREET, MANCHESTER.

Grams: "Filmcen, Manchester." Phone. City 1002

Digitized by Google

WELL-DESERVED RECOGNITION.

Presentation to Birmingham Directors.

RECENTLY a pleasant and interesting presentation took place at the Midland Hotel, Birmingham, when the directors of the Coronet Cinema, Small Heath, invited two of their number, Messrs. W. H. Bull and H. B. Lane, to meet them at luncheon in order to make a presentation to each of them of a solid silver rose bowl in recognition of the additional services they had rendered whilst the Coronet was in course of construction. The chairman (Mr. H. H. Reynolds), in felicitous terms, handed the gifts to the recipients. Mr. W. Astley also joined with the other directors in a warm expression of opinion that the company and the structure had benefited considerably by the knowledge and ability of the two directors they were honouring. Mr. Bull and Mr. Lane suitably replied, and both gentlemen expressed their thanks and delight with the beautiful and very useful gift. One side of the bowl bore the following inscription: "Presented to William H. Bull, Esq. (or Henry B. Lane) by his co-directors for valuable services rendered by him in the inauguration of the Coronet Cinema, Small Heath, Birmingham."

PRAISE FROM THE AUTHOR.

[*The following letter has been received by Mr. A. E. Coleby, the producer of "The Prodigal Son," from Sir Hall Caine.*]

Dear Mr. Coleby,—I gladly avail myself of this opportunity of adding to my former congratulations on your scenario of "The Prodigal Son" the expression of my gratitude for what seems to me to be the great *excellence* of its production.

You have covered a wide and varied range of the comedy of life, but you seem to be equally at ease and at home in all your scenes. You set out to tell a human story that should *touch the lives of millions*, and you have never allowed yourself to be drawn off from it by the temptation to present merely spectacular scenes which are not of the essence of your theme. From the first moment to the last you have tried to speak to the heart of your audience, and I think you have greatly succeeded. In my humble and perhaps partial judgment, your work *has the first qualities of true art—depth, naturalness and simplicity.*

I should like to thank your *artistes also.* Where all are so *admirable* it would ill become me to mention names. The *truth* and *sincerity of their work* are apparent and *beyond my praise.* If the public are moved to anything like the emotion I experienced, it will be because your artistes themselves were deeply moved before us.

Your picture is a long one, and it may be necessary to divide it into two parts. That will be better for it than to make any compression that might break the sequence and leave gaps which would perplex the spectators and thereby diminish the interest. I trust the innovation of presenting one picture in two parts may be found practical to the exhibitors and agreeable to the public. If the division is judiciously made, I feel sure it will be so.

Finally, I thank you for the fidelity with which you have followed my book. Your picture is my story seen through a mirror.

That your film will succeed in its first purpose of interesting, arresting, and moving its audience I cannot doubt, but I am hoping that perhaps it may do even more. By your "Prodigal Son" you have given a new lease of life and a yet wider sphere of influence to the conscious moral of my book, which is that an evil act once done can never be undone, but also that however low a man may fall he is never lost until his soul is lost.

In the present troubled condition of the world I trust this teaching may go far, and *I shall be surprised if* (in more ways than one), *your work does not meet with a great response.*

Yours very truly,

(Signed) HALL CAINE.

TO HELP EXHIBITORS.

Apathy of London Showmen.

LONDON exhibitors have not shown any remarkable enthusiasm over Maurice Elvey's offer to superintend, entirely free of charge, the musical effects and speed of projection, etc., of "Dick Turpin's Ride to York," which he produced for Stoll's, and which he personally superintended at the trade show. Such apathy is lamentable and quite inexplicable. Here is one of the best known producers in the kingdom offering his services entirely free of charge to ensure the presentation of a picture in the best possible way—and a producer certainly ought to know how to get every ounce of effect out of his own production—and it is, apparently, too much trouble for London exhibitors to write and accept his offer!

Provincial exhibitors, it would seem, are much more alive to the advantages of co-operation with the man who made the picture they are showing. Mr. Elvey made it quite clear that his work would not permit of his travelling very far from London, but several wide-awake exhibitors in the provinces, while realising that they could not get him down in person to superintend, yet sought his advice by letter.

One of the first of these exhibitors to write was Mr. Robert Freeman, of the Tower Picture Palace, Hull, and since Mr. Elvey's reply may be of service to other exhibitors, we have pleasure in reproducing it.

"It is, of course, a little difficult for me to advise you in writing," he says. "I see, however, that your principal interest is in the music which we used with very great effect at the trade show, and which is described in the exploitation pages dealing with this picture. This music is all written to cue, and is an exact replica of the conductor's music scenario. The most effective thing was the sudden entire pause in the orchestra at the places marked, and also the playing of a post horn, or trumpet, during the riding scenes. It was found advisable to play this *fortissimo* in all the scenes of Dick Turpin riding alone, and then when Black Bess dies, and the rest of the orchestra had stopped playing, the playing of the same trumpet call, very *piano* indeed, was very affecting.

"Regarding the running speed, from the time that the ride to York starts there is no reason why the whole film should not be run at top speed. You need not be afraid that the quiet scenes which cut in with the ride will be ludicrously speeded up on account of this; these quiet cutting-in scenes were photographed at a slow pace in order that the whole film could be conveniently speeded up. I strongly advise coming down to normal speed, however, during the first wedding scene, the death of Black Bess, and the last 150 feet of the picture."

DE ROUGEMONT GOING STRONG.

"IN THE FOOTSTEPS OF DE ROUGEMONT" made an immediate "hit" with exhibitors at the London trade show. W. A. Brewer, Gaumont's general manager, is already forecasting that the picture will make more money than any short interest picture previously offered by the Gaumont Co., Ltd. Most exhibitors who have booked the film are running it for a full week, and intend to make it a feature for the school children and approach the local education officers.

The Gaumont publicity department is offering excellent exploitation service with the film. A really striking quad-crown poster in full colours will be available next week, lobby stills can be obtained on the usual terms, a good range of Press matter and stereo blocks has been prepared, and the company can also supply reprints of a fascinating article on De Rougemont and the film, written by Elliot Bailey, which appeared in the "Wide World Magazine." The Gaumont publicity department will quote for these reprints according to quantities required, but the prices will be arranged to allow for a resale to the public at a useful profit for the exhibitor.

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING.

NORMAN-WRIGHT, Ltd., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, Ltd.

53a, Shaftesbury Avenue, LONDON. W.C.1.
2, John Dalton Street——————MANCHESTER.
Works——————————————————LEICESTER.

Magnificent
Boudoir Grand
By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

Box No. 61, THE FILM RENTER & MOVING PICTURE NEWS, 2, John Dalton Street, Manchester.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE
STOLL PICTURE THEATRE, LONDON.
GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,
ORGAN BUILDERS & TONE SPECIALISTS,
OLD TRAFFORD, MANCHESTER.
Established over 100 years.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: The Censor Explains 3
By the Way 4, 5
New Chairman of the K.R.S. 6
Beating the Air 7
Herbert Wilcox to Produce "Chu Chin Chow" 8
T. P. O'Connor's Apologia 9, 10, 10a
Supers and Two-Week Runs 10b
Annual Meeting of the K.R.S. 11, 12, 17
F. E. Adams and the Vice-Presidency 18
Super Program Pictures 19
Liverpool's Nomination for Vice-President 20
One Production—Two Pictures 29
Round the London Trade 30, 31
London C.E.A. Branch Annual Meeting 32
Birmingham C.E.A. Annual Meeting 37
Review of New Productions ..... 38—45
What is the Value of a Film? 46
Ideal Pictures Demonstration 47
Competition of Kinemas and Theatres 48
Liverpool Kinema Trade Activities 57
Manchester Trade 58, 59
Trade in the Yorkshire Territory 60
Trade in the Midlands 61
Notes from Newcastle 64
Gleanings from the West 69

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Allied Artists ..... Cover
Kodak ..... Cover
Ideal ..... Cover
Butchers 2
Blakeley 71
Bracewell 73
Dr. Mabuse .. Facing page 40
European 49
Granger 33-36
Graham Wilcox 52-53
Hepworth .. Facing page 44
Ideal 50-51
Jardine 73
Jury 21-28
Kilner 62, 63
Lasky 13-16
Pearl 54-55
Regent 56
Springer 65
Victor Carter 66-68

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.
Best terms given for Curtains, Slides, or Programs.
Write for particulars to:
Palace Advertising Co.,
45a, Market Street,
Phone Central 2262. Manchester.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANTED.

WANTED, an experienced representative to obtain orders for film printing for a well-known film printing factory. Good salary and commission. Apply Box No. 65.

WANTED.—Contd.

WANTED.—Small cinema in Lancashire district.—Box B.66, FILM RENTER AND MOVING PICTURE NEWS, 2, John Dalton, Street, Manchester.

THE FILM RENTER

. . AND . .

MOVING PICTURE NEWS.

The Independent Trade Paper

WHICH CRITICISES
WITH FEARLESS
IMPARTIALITY.

The Trade Paper that
is Always
FIRST with the News.

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ... 1/6.
1 pint tin, with screw stopper ... ... 5/3.
1 gallon tin, with screw stopper ... 34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

LLOYD HAMILTON SPECIALS

Getting Faster and Funnier Every Time.

The Lloyd Hamilton Special

The Speeder

PLAYED TO CROWDED HOUSES ON BROADWAY NEW YORK.

The Big Comedian with the Angelic Face.

The New Lloyd Hamilton Special

No Luck

IS A . . . . "SCREAMING" FISHING STORY. THE COMEDIAN CATCHES NO FISH, BUT LANDS A "FLAPPER."

ALSO

JIMMIE ADAMS

IN THE BRILLIANT

CAMEO COMEDIES

All the rage in the Broadway (New York) Theatres.

AND

Don't miss those really novel ideas, the

"IDEAL'S" FEATURE SUCCESSES

IN TWO-REEL FORM.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 58a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

FEBRUARY 10, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

GRAHAM WILCOX PRODUCTIONS, LTD.,

REGRET

that they have not been able to attend to all enquiries for

Paddy-the-Next-Best-Thing

but beg to assure exhibitors that all such are being dealt with in strict order of

PRIORITY.

GRAHAM WILCOX PRODUCTIONS, LTD.

174 WARDOUR STREET .·. LONDON, W.1.

Telegrams: "Ilmsastraf, Westcent, London." 'Phone: 556-7-8 Regent.

LONDON

53a Shaftesbury Avenue, W.1.

Telephone — Regent 1468 1469

6D.

MANCHESTER

2 John Dalton Street.

Telephone — Manchester Central 5987.

Telegraphic Address:—"WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ... 1/6.
1 pint tin, with screw stopper ... ... 5/3.
1 gallon tin, with screw stopper ... 34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, FEBRUARY 12.
Pearl, Shaftesbury Pavilion, 11. Monty Banks Comedies.

TUESDAY, FEBRUARY 13.
Fox, Shaftesbury Pavilion, 11. The Yosemite Trail.
New Bioscope, West End, 11-15. The Hunger of the Blood.
European, Own Theatre, 11 and 2-30. Wolf Law.
Walturdaw, Alhambra, 11. Thorns and Orange Blossoms.

WEDNESDAY, FEBRUARY 14.
European, Own Theatre, 11 and 2-30. Wolf Law.
Wardour, Shaftesbury Pavilion, 11-15. The Danger Point.
Feature, Own Theatre, 2-30. Good for Nothing.

THURSDAY, FEBRUARY 15.
Granger, New Gallery, 11-15. The Hypocrites.
European, Alhambra 11. The New Leather Pushers.
Nordisk, Shaftesbury Pavilion, 11-15. Art—and the Woman.

FRIDAY, FEBRUARY 16.
Renters, Shaftesbury Pavilion, 11. A Royal Romance.

MANCHESTER.

TUESDAY, FEBRUARY 13.
Regent, Deansgate, 11. Wonder Women of the World.
Vitagraph, Futurist, 11. The Ninety and Nine.

WEDNESDAY, FEBRUARY 14.
European, Futurist, 11-15. The Radio King.
Pathé, Own Theatre, 11 and 2-30. The Cradle of the World.
W and F., Gaiety, 11-30. The Old Oaken Bucket.
Weisker Bros., Deansgate P.H., 11. Enter Madam.

THURSDAY, FEBRUARY 15.
Blakeley, Gaiety, 11-15. A Royal Romance.
European, Piccadilly, 11-15. The Radio King.

FRIDAY, FEBRUARY 16.
Pearl, Gaiety, 11. The Girl from Porcupine.
Wardour, Futurist, 11. The Danger Point.
Weisker Bros., Deansgate P.H., 11. Five Dollar Baby.

LIVERPOOL.

MONDAY, FEBRUARY 12.
Pearl, Scala, 11. The Girl from Porcupine.

TUESDAY, FEBRUARY 13.
Pathé, Own Theatre, 11 and 2-30. The Cradle of the World.
W. and F., Palais de Luxe, 11-15. The Old Oaken Bucket.

WEDNESDAY, FEBRUARY 14.
Regent, Trocadero, 11. Wonder Women of the World.
Wardour, Palais de Luxe, 11-15. Super Sex.
Vitagraph, Scala, 11. The Ninety and Nine.

THURSDAY, FEBRUARY 15.
European, Palais de Luxe, 11-15. The Radio King.

FRIDAY, FEBRUARY 16.
Progress, Palais de Luxe, 11. Selected Feature.

BIRMINGHAM.

SUNDAY, FEBRUARY. 11.
Regent, King's Hall, 7. Wonder Women of the World
Gaumont, Scala, 3-30. Son of a Buccaneer.
Jury, Regent, 7. Forget-Me-Not.

TUESDAY, FEBRUARY 13.
Wardour, Futurist, 11-15. Super Sex.

WEDNESDAY, FEBRUARY 14.
European, Scala, 11. Another Man's Shoes.

THURSDAY, FEBRUARY 15.
Fox, Scala, 11. The Town That Forgot God.
Granger, Scala, 11. The Hypocrites.

SUNDAY, FEBRUARY 18.
Stoll, New St. P.H., 5-30. The Prodigal Son.
Pearl, Futurist, 7. The Splendid Lie.

LEEDS.

TUESDAY, FEBRUARY 13.
Fox, Kinema Exchange, 11-40. Do and Dare.
Stoll, Majestic, 11. The Prodigal Son.

WEDNESDAY, FEBRUARY 14.
European, Kinema Exchange, 2-15. Broad Daylight.
Stoll, Majestic, 11. The Prodigal Son.

FRIDAY, FEBRUARY 16.
Regent, Kinema Exchange, 3. Wonder Women of the World.
Pearl, Kinema Exchange, 11-40. A Motion to Adjourn.
Wardour, Kinema Exchange, 2-15. Super Sex.

NOTTINGHAM.

TUESDAY, FEBRUARY 13.
Pearl, Elite. 11. A Motion to Adjourn.
Fox, Goldsmith St. P.H., 11. Town That Forgot God.
Gaumont, Scala, 11. Son of a Buccaneer.

WEDNESDAY, FEBRUARY 14.
Fox, Goldsmith St. P.H., 11. Do and Dare.

NEWCASTLE.

TUESDAY, FEBRUARY 13.
Fox, Empire, 11. A Self-Made Man.
Gaumont, Own Theatre, 11-15 and 2-15. Son of a Buccaneer.
Pathé, Queen's, 11-15. Love.
W. and F., New Pavilion, 11-15. Doctor's Orders.

WEDNESDAY, FEBRUARY 14.
Wardour, New Pavilion, 11-15. Fools of Fortune.

THURSDAY, FEBRUARY 15.
Fox, Stoll, 11. My Friend the Devil.
Vitagraph, Own Theatre, 11-15. A Front Page Story.

GLASGOW.

MONDAY, FEBRUARY 12.
Phillips, New Savoy, 11. Above All Law.
Fox, Grand Central, 10-45. Self-Made Man.
Page, Cinema House, 11-30. Doctor's Orders.

TUESDAY, FEBRUARY 13.
Fox, Grand Central, 10-45. My Friend the Devil.
Vitagraph, Cinema House, 11. A Front Page Story.
Jury, Picture House, 11. The Romany.

THURSDAY, FEBRUARY 15.
Granger, Cranston's, 11. The Hypocrites.

FRIDAY, FEBRUARY 16.
Waverley, Own Theatre, 11 and 2-30. Fools of Fortune.

SHEFFIELD.

SUNDAY, FEBRUARY. 11.
Welsh Pearson, Grand P.H., 3. The Romany.

WEDNESDAY, FEBRUARY 14.
Pearl, Electra Palace, 11. A Motion to Adjourn.

THURSDAY, FEBRUARY 15.
Regent, Cinema House, 11. Wonder Women of the World.
Vitagraph, Union St. P.P., 11. The Ninety and Nine.

CARDIFF.

TUESDAY, FEBRUARY 13.
Fox, Kinema Exchange, 11. Calvert's Folly.
European, Kinema Exchange 3. The Adventures of Buffalo Bill.
Gaumont, Kinema Exchange, 3. Son of a Buccaneer.

FRIDAY, FEBRUARY 16.
Phillips, Kinema Exchange, 11-40. Above All Law.
Pearl, Kinema Exchange, 3. The Splendid Lie.
Pathe, Olympia, 11-30. The Cradle of the World.
Welsh Pearson, Park Hall Cinema. The Romany.

DUBLIN.

TUESDAY, FEBRUARY 13.
Gaumont, Own Theatre, 11. Son of a Buccaneer.

WEDNESDAY, FEBRUARY 14.
Fox, Sackville, 11-30 New Teacher.
W. and F., La Scala, 11-30. Why Men Go Wrong.

BELFAST.

TUESDAY, FEBRUARY 13.
Int. Film Dis., Panopticon, 11. Treasureland.

WEDNESDAY, FEBRUARY 14.
Gaumont, Own Theatre, 11. Son of a Buccaneer.

FRIDAY, FEBRUARY 16.
W. & F., Panopticon, 11-15. Why Men Go Wrong.

Digitized by Google

NOW RELEASED & BOOMING!

ONE REELERS OF FEATURE ATTRACTION

"ALL THE WINNERS"

FOR BIG RACES

See JOHN BETTS' Selections for the following Big Races—with Form—Runners—Famous Jockeys and Trainers.

No. 1. THE LINCOLNSHIRE — Now Released
No. 2. GRAND NATIONAL — Now Released.
No. 3. CITY & SUBURBAN — Now Released.
No. 4. CHESTER CUP — Released Feb. 12th.
No. 5. EPSOM DERBY — Released March 5th.
No. 6. EPSOM OAKS — Released March 12th.

Each approx. 1,000 ft.

BUTCHER'S FILM SERVICE, LTD

Camera House, Farringdon Ave., London, E.C.4

'Phone: Holborn 5995 (5 lines). Wires: Butchilms, Fleet, London.

MANCHESTER: 40, Deansgate,
'Phone City 1270. Wires: "Butchilms," Manchester.

LEEDS: 66, New Briggate.
'Phone Leeds 26339. Wires: "Butchilms," Leeds.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 483. SATURDAY, FEBRUARY 10, 1923. SIXPENCE.

An Ominous Cloud.

ANYONE who cares to study the meetings of exhibitors held during the past few days throughout the United Kingdom must have been impressed by one topic of discussion that seems to arise on every occasion, and upon which a great deal of oratory has been expended. The subject we refer to is that of the contract, and it is not too much to say that at the present moment it is provocative of more discussion than anything in trade circles. Whether it be the C.E.A. or the C.P.M.A., at each and every one of their meetings lately there have been protracted arguments and fierce denunciations of the present form of contract, which it is claimed by exhibitors is utterly unfair and entirely unworkable. It does seem, therefore, that an ominous cloud is on the horizon which must be cleared away if good business relations between exhibitor and renter are to ensue. What is the position exactly? At the present moment there is not a standard form of contract in existence, as the Cinematograph Exhibitors' Association, by their somewhat rash and arbitrary conduct, have already given notice to the K.R.S. to determine the length of the old contract, with the result that renters have accepted their decision and are using their own contract to do business with their customers. Thus, a deadlock has been created, and it is undoubtedly causing hard feelings to arise. Whilst there is not any actual stoppage of business there are threats from some of the militant exhibitors that they will refrain altogether from booking.

Is this a good thing for the industry? Surely every member, whether he be exhibitor, renter or manufacturer, will agree that such a state of affairs can only result in chaos and consequent loss of business. Unfortunately, whilst there has been a good deal of discussion upon this vexed question, not a single constructive argument has come forward from the exhibitors' side whereby the position of things could be altered. In the main, at almost every meeting, one only hears slashing attacks upon renters who, apparently, possess not a single virtue. The C.P.M.A. have already prepared a form of contract containing but a very few clauses, which has been sent to several of the renting houses for their approval, and has generally been turned down. At least it can be said that this Association have moved in the matter, and have taken a definite step towards removing the deadlock. On the other hand, the C.E.A., whilst uttering dire threats of what they are going to do, have not yet made any move to come into the open and argue this question out to finality with the renters. Both sides have a grievance, but nothing will be accomplished while they stand aloof and do not get together. What is the remedy? As we have said in these columns time and again, the contract question is one that if tackled by a small committee of renters and exhibitors, with an impartial chairman, could be satisfactorily solved in a very few hours. Undoubtedly, the contract is, in its present form, far too unwieldy and a more simple form with a half-a-dozen clauses at most will easily meet the case. It is no use exhibitors attempting to put in their contract clauses which will seriously hamper the renter in his business. It is only through this sheer obstinacy in the past that the present trouble has arisen. At the same time, renters have a genuine grievance in so far as the payment in seven days' clause is hardly ever adhered to. It must be admitted that if exhibitors only paid their accounts a little more promptly they would be able to dictate far better terms. The principal grievance that exhibitors have is the hawking of contracts, and their demand that they shall be signed simultaneously is one which, if met, would do away with a great deal of the present trouble.

How far off are both sides from agreement? We venture to say there are at most three or four contentious clauses over which there is likely to be any argument. In the interests of the whole of the trade, is it not desirable that this trouble should be remedied at the earliest possible moment? Stiff-necked pride and obstinacy will get neither side anywhere. The Renters' Society have, in their chairman, a man who is singularly fair-minded and can be relied upon to meet the C.E.A. and C.P.M.A. members in a spirit of reasonableness which will go far to remedy any grievance that they have. There are equally among exhibitors men who can be relied upon for a square deal. Let three exhibitors and three renters meet round a table with an impartial chairman, such as an eminent jurist, to see that the legal points are kept in mind, and the whole of this business would be disposed of in a very short time. At the present moment the contract question is an ominous cloud on the horizon which threatens trouble at any moment. It is not good for anyone in this business to have such a state of affairs existing, and we appeal to the C.E.A. and K.R.S. to sweep aside their differences and get down to business. By so doing, they will remove all possible friction and a far better feeling will be engendered. After all, there are many matters upon which both sides must be in considerable opposition to each other, but when it comes to a question of what should be, after all, one of the minor questions in this trade, it will be far easier for the whole of this business if any trouble is quickly remedied. We know that all the vague threats that are indulged in will be swept away if the matter is tackled quickly, provided there is a desire on both sides to produce a contract that will be acceptable to everyone in the trade.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

C.E.A. Vice-Presidency.

THE contest for the vice-presidency of the C.E.A. is being pursued with a keenness and vigour by each of the four candidates. As will be seen on another page, Mr. H. V. Davis, of South Wales, has withdrawn his candidature, which now leaves the field open to Mr. J. H. Dovener, Mr. T. Herbert Kaye, Mr. F. E. Adams, and Mr T. Ormiston. I am glad to see that each of the candidates has prepared an election address. In last week's issue we published Mr. Adams's views, whilst on another page will be seen the address of Mr. J. H. Dovener, and next week I hope to include the opinions of Mr. T. Herbert Kaye. Election papers have been sent out and are due for return by February 27. Each of the candidates is working hard, and as far as I can gather the vice-presidency will rest between Mr. J. H. Dovener and Mr. T. Herbert Kaye. Mr. Ormiston's chances are not particularly rosy, principally due to the fact that he has renting interests, which are bound to militate against him. It is quite on the cards that a split vote will let in Mr. F. E. Adams, and the position is undoubtedly exceedingly interesting.

Mr. Dovener's Claims.

THE solid claims that Mr. J. H. Dovener has to this important position are being recognised by exhibitors all over the country. It is felt that in electing him to be vice-president members of the C.E.A. will be safe in the knowledge that in their choice they will not be let down. Mr. Dovener is a good business man, has a shrewd head, and is eminently reliable. These three qualities are essential for a man who will be placed in a position of great trust and importance in the kinematograph industry. Mr. Dovener has put in solid work for the association, as his fellow-members of the North-Western Branch will immediately agree. He is a man who has never sought the limelight, and that is the type of exhibitor who is far better able to deal with governing authorities. During his chairmanship of the North-Western Branch, and during the whole time he has been a delegate, there have been innumerable occasions when his shrewd common sense has been of the utmost value to his fellow-members, and he can be recommended to the vice-presidency with the utmost confidence.

A Hard-Headed Yorkshireman.

IN many senses it is a great pity that T. Herbert Kaye is running in opposition to Mr. Dovener, for here is another type of exhibitor who would make an excellent choice for the position. A hard-headed Yorkshireman, Mr. Kaye impresses one by his business ability, and with his large stake in the business, all of which is his own money, is entitled to the respect and confidence of every member of the C.E.A. It is difficult to choose between the two men, and it is only by a slight shade that Mr. Dovener is entitled to the entire support of C.E.A. members. Mr. Kaye is bound to find a big position in the C.E.A., and were he to stand next year, is certain to be elected.

Mr. Adams's Chance.

MR. F. E. ADAMS, who was nominated by the Staffordshire Branch, is also putting up a big fight. Mr. Adams has occupied a very important position in this industry, and still has a very large financial holding on the exhibiting side. He is similarly, with Mr. Kaye and Mr. Dovener, not connected in any shape or form with any renting concern. Mr. F. E. Adams is a keen fighter, somewhat inclined to be too impulsive, but, nevertheless, a tremendous enthusiast. His chief fault is that he is inclined to rush into print at a moment's provocation, and without considering the ill-advisedness of his actions. He has always been a tremendous worker for the trade, but, in my opinion, is sometimes lacking in the diplomacy that must be a requisite of the vice-president of the C.E.A.

Treated Badly by London C.E.A.

I AM somewhat at a loss to know why Mr. Adams was not elected as a delegate by the London Branch, and I fear that this branch were very ill-advised in not having Mr. Adams as one of their delegates. On many occasions he has helped the association with his advice, and I think the London Branch treated him very badly in turning their back on him on this occasion. I should not be at all surprised if this was one of the reasons that animated Mr. Adams in standing for the vice-presidency, but, despite his deep insight into many of the problems that exhibitors have to contend with, I think the association would be better served by a more solid type of man, who would probably be far more discreet in his utterances, and therefore able to keep the association out of troubled waters.

A Badly-Organised Ball.

I CANNOT congratulate the promoters of the Kinema Ball upon their organisation on Monday night. Rarely have I been present at an event so sadly disorganised, and seen such chaotic conditions occur. Nobody seemed to be responsible except Miss Billie Bristow, who worked like a trojan. It is a pity that this clever little lady was not better supported, and she must have had the sympathy of a great number of the large audience present. In the first place, the Hotel Cecil is not suitable for an event of this character, as it simply meant that dancing was going on in two rooms, and the floor space was extremely crowded. Surely, if a kinema carnival is to be held in future there should be a more representative committee formed to tackle the job, and, what is equally as important, it should be given at some venue such as the Royal Albert Hall. Nobody was present to receive any of the company; sections of the audience were scattered all over the hotel; stupid mannequin parades were given, for what purpose one cannot possibly imagine; and the whole affair was by no means the joyous event that it should have been. Viewing the ball quite dispassionately, I could not help thinking how much better these functions are done in the provinces, and I only hope that next year a committee of the trade will be formed and the management put in the hands of people who understand how such a function should be run.

The Film and the Book.

THE well-known American producer, Edwin Carewe, has recently been inveighing against the monotonous, machine-made film adaptations of so-called "best-sellers." "Unless the pictures themselves carry a good story," he says, "the result will be unsatisfactory from both an entertainment and a financial standpoint." Picture promoters are too prone to conclude

Digitized by Google

that a novel which has sold a million copies must necessarily make profitable film material. And yet innumerable instances exist to cast a cloud on such an optimistic assumption.

True Objective of Kinema Drama.

MR. CAREWE claims that the "exorbitant and fictitious values placed upon the motion picture rights of spoken or printed successes which are not adaptable to screen requirements" have given the writer of good original scenarios his opportunity. Mr. Carewe has some wise and weighty words on what should be the true objective of kinema drama. "I look for the development of a new school of writers whose study will concentrate upon the needs of building up story value to be absorbed by the eye rather than the ear. I look for this school to progress in accordance with its ability to take advantage of its opportunities and, reversely, by the degree in which the holders of the rights to plays and books insist upon arbitrary and artificial values that are based upon advertising possibilities rather than upon the screen merit of the work. Plays that have been a success because of sparkling dialogue or brilliant repartee are automatically unfitted for visual interpretation; but it is surprising how many of these have found their way into filmdom."

Excellent Showmanship.

MR. JEFFREY BERNERD can certainly be congratulated upon his excellent showmanship in presenting "The Prodigal Son" last Sunday evening. In the whole history of this trade I have never known a greater demand for tickets for a trade show, and the vast hall presented a very animated sight when the time came for the screening. Every section of the industry was well represented, and in particular it was exceedingly pleasing to see so many exhibitors present from the North of England. The Press and leading lights in the manufacturing and renting business were present in full force, and the whole evening was an admirable social function. During the long screening of this picture there was an interval of half-an-hour for refreshments, which were admirably served in the buffet, and the whole evening's show passed off without a hitch of any sort.

Goldwyn's Big Tie-up.

ACCORDING to the latest news from my American correspondent, Mr. Samuel Goldwyn is coming back to the industry in great style. He has linked forces with George Fitzmaurice, the celebrated American producer, who is stated to be receiving a fabulous sum as director for the new enterprise. Goldwyn is an extraordinary personality, by no means popular in this country, but one must say in his favour that he does understand the American market, and he has during the past undoubtedly given us some very fine pictures. With the tie-up with Fitzmaurice there are sure to be big things doing, and his future plans will be awaited with keen interest.

J. D. Williams's Activities.

J. D. WILLIAMS has not lost very much time in perfecting his plans for a new organisation, and I understand that he will put on the market very shortly a number of super-photoplays to be called Ritz-Carlton pictures. It is evident from the title that Mr. Williams is going to put out a very high brand of product, and in this connection I remember that when I last saw him in New York he signified his desire to market a brand of picture which would soar high above all others. I gather that Mr. Williams has now perfected his plans for organisation, and during the course of the next week or two I hope to announce the first releases, who will be playing in, and who will be directing these supers. With his great knowledge of the American market I have the highest hopes that we shall be seeing a brand of photoplay entirely out of the ordinary. English exhibitors will naturally be interested in the news of Mr. Williams's activities, fuller particulars of which will appear in these columns from time to time.

Overlapping Trade Shows.

IT is seriously time that the K.R.S. tackled the subject of overlapping trade shows. On Tuesday of this week there were no less than seven private shows to be attended, the sum result being that each of them suffered badly because the exhibitor cannot be in seven places at one time. The whole thing is so easy to arrange that it is astonishing to see such a state of affairs existing to-day. Surely the secretary of the K.R.S. could, if he was approached, arrange these matters so that at most there would only be two trade shows a day. As it is, far too frequently one finds four and five shows scheduled for the same day, with the consequent result that exhibitors are utterly unable to attend them, and business that should accrue does not eventuate.

A Word Left Out.

I REGRET by an error on the part of our printers, a heading in Mr. F. E. Adams' election address last week made it appear that this gentleman had no financial interest in the trade. As I feel sure that everyone will have perceived, a word had been dropped out here, because it is common knowledge that Mr. Adams' sole financial interest is in this industry. The heading should have read, "No financial interest in the renting trade," and in justice to Mr. Adams I would like to emphasise that one of the main points in his address is the fact that he has no interest whatever in any renting concern.

"Lord Kitchener" Again.

THERE is a type of exhibitor in this business who is, apparently, never content unless he is asking for trouble. That is the only conclusion that one is forced to when reading of the action of Mr. Arthur S. Freeman in presenting the banned film of Lord Kitchener at his kinema in London on Monday. It will be remembered that this gentleman came in conflict with the London County Council over this film when he was controlling the Leicester Square Kinema, and came off decidedly second best in his attempt to burke the authorities. It would appear that Mr. Freeman is very anxiously desirous of showing the British public the screen life of Lord Kitchener, for the film, this time printed on non-flam stock, was shown at the Kennington Park Hall, Notting Hill Gate, on Monday night. Goodness only knows what Mr. Freeman thinks he is achieving by his stupid attitude, but he is not likely to find other members of the trade emulating his example.

A Movie Malaprop.

THEY were talking about a certain well-known film. "You ought to go into town to see it," said A. "I can't be bothered," replied B. "I'll wait till it comes to the local kineuia." "But it never will," retorted A., "because the local manager can't afford to pay the price charged by the *synagogue* that control it."—From the "Daily News."

Tatler.

Digitized by Google

PUTTING HISTORY RIGHT.

A Reply to W. Gavazzi King.

(By G. A. ATKINSON, Kinema Correspondent, "Daily Express" and "Sunday Express.")

" Mr. Atkinson appears to regard with equanimity, if not positive approval, the digressions of film producers from history in historical subjects. I do not. The film is now appealing to a larger and better class of patron. It is everywhere acclaimed as an educational agency. It should not, therefore, disseminate historical error nor historical incongruities. Failure to synchronise facts with the fiction of an historical film argues. . . . a deplorable literary deficiency."

Mr. W. GAVAZZI KING, General Secretary, C.E.A.

MR. E. A. BAUGHAN'S contribution in last week's FILM RENTER to this discussion on " Entertainment Values plus Artistic Standards," begs the whole question. He was invited to explain why he considered that entertainment values did not come within the scope of professional film criticism. This he has not done, and there is no reason why I should not explain his diffidence.

He knows as well as I do that criticism which does not seek to interest the general newspaper reader, from the standpoint of entertainment values, is doomed. He represents a moribund school of journalism.

Let me now turn, with due caution, to a more spirited controversialist, Mr. W. Gavazzi King. I know from past experience that it is usually unprofitable to cross swords with Mr. King.

I am not aware that I have any feelings, either of approval or disapproval, when the film producer departs from whatever Mr. King may understand by the word " history," but I certainly experience the strongest sensations of disapproval when the film producer departs from the entertainment public's conception of history.

History: Popular and " Educational."

When the film maker deals with Alfred the Great, I want to see that eminent man burning cakes and going disguised as a minstrel into the camp of the Danes. The basis of either incident may be wholly unhistorical, but each is certainly history from an entertainment point of view, which is not necessarily the viewpoint of what Mr. King calls an " educational agency."

When Elizabethan history is the subject, I want to see Raleigh spreading his cloak for the queen to walk over, and Drake calling for more beer and bowls as the Armada heaves in sight. These are the things which the popular mind first recalls in connection with the reign of Queen Bess, and not all the conflagrations started by Mr. Blackton in the cause of art and education can make the popular mind think otherwise.

It is noteworthy, by the way, that Mr. Baughan, to whom entertainment value is an unknown quantity, and art everything, said of the " Virgin Queen," " Its chief merit is that it does present Elizabethan England faithfully." That, if I may be permitted to say so, precisely expresses what is wrong with the film.

The historical truth about Robin Hood, for instance, is that he was a common thief and fugitive from justice, but the entertainment truth about him is that he was a semi-legendary bandit of democratic sympathies, who set game laws at defiance and reversed modern methods of piracy by robbing the rich and distributing largesse to the poor.

" Robin Hood " and " Virgin Queen " Compared.

Mr. King, as he is careful to explain, is a university man, and commands the sympathy of those not launched on the world with a top-hamper of fallacious theories about history. History is a word coined by college dons to express something that is essentially undemocratic and remote from the lives of ordinary people.

Folk-lore, not history, rewarded Robin Hood with a beautiful girl and peerage. Folk-lore is the only true history, because it is an expression of the soul of common humanity.

In Mr. King's kind of story it is the profiteers who get the girls and the peerages, and it is precisely because the history imposed on us by college dons consists, in the main, of a record of trouble caused by tyrants and profiteers, that the average man instinctively distrusts history disguised, or not disguised at all, as entertainment.

I find the film, " Robin Hood," correct because it is based chiefly on legend. I find the film, " The Virgin Queen " all wrong because it is based chiefly on history. I would willingly forego ten films like " The Virgin Queen "—and I think I have the entire entertainment public behind me—for one single-reel film which attempted to show a day in the life of the ordinary man in Elizabethan times.

That would be great history, but it is history that you never read or see, because what Mr. King calls history is made and written by the wrong kind of people. The personages of the history books are lay figures which cannot be made human, though they may be made humorous, as we saw in the case of " When Knighthood was in Flower."

Putting Films on a Democratic Basis.

Since I am committed to a definition I should say that recorder history can seldom be more than the expression of a point of view. Three nations have three authentic histories of the Battle of Waterloo, and they all differ in fundamental details. At least three nations, and not fewer than five generals, claim to have won the Great War recently concluded.

The truth, from an entertainment point of view, is that the Battle of Waterloo was won by Mr. William Adams, and that the Great War was won by the man in the tip-up seat at the kinema theatre. Our business is to put every film on a democratic basis, whether it deals with history or hysteria.

Away from the kinema industry Mr. King can be as finicky as he pleases about the facts of history, but I am irresistibly urged to say that if I, as an Englishman, produced an historical film dealing with the Battle of Bannockburn, the verdict of Mr. King, as a Scotsman, would probably have far more title to be called historic than anything I could put into the film.

Digitized by Google

A Tremendous Impetus.

IT is doubtful in the history of the kinematograph industry if there has ever been a week so fraught with tremendous importance as the one that is just closing. During the past few days we have witnessed another milestone in the progress of the British producing industry. For the first time in the history of the trade exhibitors from the North, South, East, and West of Great Britain have flocked to London in their hundreds to see British productions. But two years ago, if anyone had prophesied that a British producing company would have considered their productions of such importance as to invite showmen from all over England to come to view them, the idea would have been laughed at. Yet to-day the most significant happening is the advance of British pictures. The greatest gathering of the clans that has ever been known, as I have said previously, has taken place in London this week. These men have left their businesses with one idea in mind, to view pictures, which they have understood would be great money makers at their theatres, and let me at once say, they have not been disappointed.

Important as this unique gathering has been, of still greater importance is the wonderful improvement and advance during the past few weeks of British pictures. Within the past few days we have witnessed the screening of a number of great British photoplays. Such pictures as "A Royal Divorce," " Paddy-the-Next-Best-Thing," " The Prodigal Son," and the three Ideal supers have conclusively shown that in this country we can make pictures that can compare with the product of any other market, wherever it may be. One can say with absolute confidence that in technique, lighting, acting, and entertainment value these pictures will stand up against rivals from any other market. What I consider the most significant happening in British film production to-day is that the directing heads of our concerns are using imagination and getting down to real business. Who would have conceived a short time ago of any company bringing a celebrated star from America to feature in a British film? Who would have dreamt that any company in this country would spend £40,000 on one photoplay? Yet within the last few days we have seen more than one picture upon which this amount of money has been expended. Who would have thought of a British company competing, and securing, the world's rights of such tremendous money makers as " Chu Chin Chow," " Loyalties," " Paddy-the-Next-Best-Thing," and " Charley's Aunt "? Only on Tuesday did we hear that Ideal's had paid no less than £20,000, exclusive of royalties, for the film rights of " Charley's Aunt." All these things go well for the future of the British film industry.

At no stage in its history has there been greater promise than there is to-day. At no time has there been more determination shown by the directing heads of our producing companies to compete for the world's markets. Turn to whatever producing concern you may, and you see feverish activity and a tremendous will to produce the kind of pictures that the public want. Gaumont's, who have just brought over two big American stars to feature in their next production, Hepworths, Ideal, Graham Wilcox, Samuelson, Welsh Pearson, and every other company are busily at work on photoplays that have every right to be called big pictures. Never was there a more prosperous future awaiting the home-made product. The stupid assertion that this country could not produce pictures of equal merit with other countries has been exploded long ago. Exhibitors know the pulling power of a British picture. They know that photoplays produced with an eye to their entertainment value are what the public loves to see. That live exhibitors realise the money-making possibilities of a British picture can be gauged by the fact that nearly one thousand halls were represented at the Ideal demonstration this week. Stoll's trade show on Sunday was similarly packed with showmen tremendously interested in their latest offering. Scores of exhibitors have been to the New Scala this week to see " Paddy." Why have they come to London, and why have they been to see these pictures? The answer is for one thing only, because every sane and sensible showman has seen the wonderful advance that British producing companies have made, and they are eager to snap up photoplays which they know will make an appeal to their patrons and bring new visitors to their theatres. The year has opened well for British pictures. It is now up to every member of this industry to see that the demand is satisfied, and above all, to see that there is no retrograde movement. A great public eagerly awaits your photoplays. The finest creed a producing concern can have is " Satisfy Them."

Bruce W. Redman.

Digitized by Google

IDEAL'S GREAT DINNER.

Wonderful Gathering of Showmen from all parts of the United Kingdom, together with Leading Members of the Trade, Entertained at Big Function.

RIGHTS FOR "CHARLEY'S AUNT" SECURED FOR £20,000.

WHAT must have been the greatest gathering of exhibitors in the history of this trade was seen at the mammoth dinner given by Ideal Films, Ltd., at the Hotel Victoria on Tuesday night. Never has there been such an assembly of showmen from all parts of the United Kingdom. The great Edward VII. rooms were an amazing sight when the company sat down to dinner. Prominent personalities in the exhibiting world from the North, South, East, and West of this country were to be seen, together with heads of renting concerns and manufacturers. This wonderful assembly had been invited by Ideal to celebrate the demonstration of their three super pictures, "Through Fire and Water," "The Grass Orphan," and "Harbour Lights," and the enthusiasm of the exhibitors present that evening testified to their satisfaction of the screening of two of the pictures they had seen that day.

Mr. E. R. Russell, chairman of the company, was in the chair, supported by the president, vice-president, and General Council of the C.E.A., and prominent members of the K.R.S. and independent renters. It would take over a page to print the names of those present, but, suffice to say, there was hardly a single prominent exhibitor in this country that was not present on this occasion.

A Triumph of Organisation.

The enthusiasm throughout the evening was extraordinary, and the whole affair was a triumph of organisation. The Chairman, in extending a hearty welcome to the whole of the company present, referred to the pictures shown, and declared that they could stand on their own merits. It was, he declared, the greatest meeting of exhibitors ever known, and the sole object of inviting exhibitors to town to be their guests was to give them an opportunity to view their pictures at one and the same time. Mr. Russell proceeded to declare that the industry must advance. The public, said he, required good technique beside a good story. Co-operation, he further remarked, between exhibitor and renter was absolutely necessary. The day of block-booking had now vanished, and this fact must have a beneficial effect on programs and also on attendances. The chairman further remarked that Ideal would always welcome suggestions and criticisms, so that they may be guided still more closely by the views of exhibitors.

Expediting the Trade Shows.

Mr. Harry Rowson, in proposing the toast to the guests, said he felt it necessary to explain the objects of the gathering. They had three pictures ready, and wanted them put out as quickly as possible. Therefore, instead of giving trade shows throughout the country, which could not be finished under three months, they had conceived the idea of bringing exhibitors together to see the films simultaneously. He felt the idea had been justified, as representatives of over a thousand theatres were present that evening. Mr. Rowson proceeded to talk of exploitation and presentation, and referred to the display in the reception room and the prologue at the shows, which he trusted would show exhibitors a simple way of presenting pictures, and Ideal's were going to support their pictures by advertising. Concluding a very sincere speech, Mr. Rowson remarked that the time had come for confidence between the two elements of the trade.

Eulogy of the Pictures.

Alderman Trounson responded on behalf of the guests, and assured Mr. Rowson that exhibitors would accept his invitation to put the goods over in the proper way. He briefly reviewed one or two questions that were agitating the trade, notably the tax and the model contract, and made the important announcement that within the next three weeks he expected that the renters and exhibitors would come to an agreement upon this vexed question.

Mr. H. Victor Davis, the eloquent exhibitor from South Wales, in a witty speech, said that he hoped the idea of bringing exhibitors to town would be infectious, and that it would be spread from one end of Wardour Street to the other. Mr. Davis eulogised the pictures that had been shown them that day, which he declared were splendid British productions, and on behalf of the exhibitors present gave a very sincere appreciation of their thanks for the manner in which Ideal had entertained them.

Acquisition of "Charley's Aunt."

Mr. S. Rowson, proposing the toast of the kinema industry, made the most important announcement of the evening. His company had, he announced, secured that morning, after months of negotiation, the exclusive rights to film the world-famous farce, "Charley's Aunt," and mentioned that the sum paid, viz., £20,000, exclusive of royalties, was a record in the history of the British film industry. The announcement was received with prolonged cheering and intense enthusiasm.

A toast to the Press was proposed by Mr. Gilbert and briefly responded to by Mr. J. Cabourne and Mr. G. A. Atkinson, which brought a brilliant evening to a close.

The loudest praise was heard on all sides of Ideal's wonderful enterprise, and undoubtedly Tuesday's dinner was the greatest gathering of showmen ever known in this trade.

Digitized by Google

A KING OF SHOWMEN.

Samuel Rothapfel Entertained by Exhibitors and the Trade.

AN AMAZING PERSONALITY WHO REALLY KNOWS HOW TO PRESENT PICTURES, GIVES A FASCINATING ADDRESS.

FOR close upon ninety minutes on Wednesday afternoon, Samuel L. Rothapfel, the managing director of the Capitol Theatre, New York, held an audience of close upon one hundred people, comprising leading exhibitors and members of the trade spellbound, while he described to them his ideals and his methods of presenting motion pictures.

The occasion was a lunch given in his honour by the London branch of the Cinematograph Exhibitors' Association, at which showmen from all over England were present, including leading renters and members of the trade and lay Press. The chair was taken by Mr. J. W. Barber, chairman of the London branch of the C.E.A., who was supported by Sir William Jury, Alderman Trounson, Mr. A. J. Gale, Mr. J. C. Graham, Mr. A. G. Smith, Mr. R. J. Pugh, Mr. J. H. Dovener, Mr. F. E. Adams and well-known lights in the exhibiting and renting world. The Chairman, in welcoming Mr. Samuel Rothapfel, spoke of his sterling worth as an exhibitor and a showman, and in a very sincere speech assured Mr. Rothapfel that the whole of the exhibitors in the United Kingdom were proud to welcome him there that day. Sir William Jury, who supported Mr. Barber, referred to the wonderful show at the Capitol, and the manner in which Mr. Rothapfel presented pictures and music. Sir William remarked that he had never met Mr. Rothapfel until that day, and proceeded to give his impressions of what he had seen at the theatre over which the famous showman presides. Sir William spoke in terms of the highest praise of the genius of Mr. Rothapfel, remarking at the same time that exhibitors over here had not yet woke up to the value of exploitation.

Colonel Bromhead, as chairman of the Kinematograph Manufacturers' Association, also joined in with a graceful tribute to the guest of the day, in particular remarking that everything Mr. Rothapfel did at the Capitol had a note of dignity that added lustre to the exhibition of motion pictures in America. A word of welcome was also given by Mr. Reginald Bromhead, chairman of the K.R.S., and then Mr. Rothapfel proceeded to address his audience. Rarely has such a magnetic personality spoken to exhibitors in this country. For close on an hour and a half Mr. Rothapfel had his audience literally eating out of his hand. It was positively amazing to see, as he went on to speak, the sheer genius of this extraordinary exhibitor. Samuel Rothapfel is a man who has made his mark in the exhibiting world, and whose theatre is known throughout the four corners of the earth. By his own brilliant and entirely original methods, he presents pictures at a theatre every week which is attended by over one hundred thousand people.

MR. SAMUEL L. ROTHAPFEL.

It was extremely fascinating to his audience to listen to his views, and to gather some idea of how he has achieved his wonderful success. Mr. Rothapfel is the possessor of a pleasing voice and a sincerity of manner that would endear himself to any audience. As he described his early struggles and his rise to the position of managing director of the world's greatest picture house, his words were literally hung on to by everyone present. The magnetism of his personality gripped every single member of the audience, and it is a long time since London has entertained a man of his undoubted genius and ability. His simplicity of manner when he announced that he was not there for the purpose of teaching British exhibitors at once struck the right note. The whole of his speech was enthralling to a degree. Full of interest, it abounded with sayings which denoted how Rothapfel had studied the art of motion pictures, and the presentation of music in conjunction with pictures, to make the perfect entertainment. The showmen of yesterday, as he said, believed in giving the public what it wants. "I do not believe," said Mr. Rothapfel, "in that, because you do not know what the public wants, and the public equally does not know what it wants. What it does want is purely a picture entertainment, but by that I do not mean an entertainment entirely on celluloid."

Referring to his early struggles, Mr. Rothapfel remarked that he was not wealthy. "I could have been very wealthy,

Digitized by Google

A KING OF SHOWMEN—*Continued.*

but would rather have what I have got than all the wealth in the world." Amongst the best passages of his extremely interesting address were the following sentences: You cannot fool the people to-day because they know more than you do. The odds are against you. It is a case of the seating capacity against yourself. Leave no stone unturned, and when you are satisfied present the picture to your audience.

"Last week," said Mr. Rothapfel, "the Capitol played to 58,000 dollars net. We spend a million and a half dollars on entertainment every year." Speaking in tones of intense sincerity Mr. Rothapfel declared he was proud of the Capitol, and that he was merely on the threshold of something far more wonderful. "Motion pictures," declared he, "can never be an art, but, used in conjunction with music, it can be made an art." His story of his inception into the motion picture industry was extremely interesting. He started in the most humble circumstances. "When I was twenty-four," said Mr. Rothapfel, "I served my time in the Marines," and, describing his struggles, related that on many an occasion he nearly starved. He remembered an occasion when he was left with but twenty cents. in the world, ten cents. of which he spent on an entertainment and the other on food. In continuation of his experiences Mr. Rothapfel described his start as a bar tender thirteen and a half years ago, and how he was imbued with the desire to do better work. He proceeded to describe how in his desire to present a motion picture entertainment he borrowed two hundred chairs from a local undertaker, stringing them together himself and rigging up the entire show. From this humble beginning he began to see how it was possible to do better things. He was always interested in music, and foresaw the possibility of presenting music with pictures. Mr. Rothapfel described in the most humorous way how he rigged up a system of six coloured electric lights, crudely pieced together, and whereby he was able, while operating the picture with one hand, to press a signal which indicated to the piano player exactly what music to fit to the picture. He then began to perceive the possibility of dressing the place up to make it a little more attractive, and from there got the idea of appealing to the senses, bearing in mind the desirability of always being in close contact with his patrons.

Mr. Rothapfel is nothing if not thorough. He set himself out to study the art of projecting a picture, taking a course of six months' study. From small beginnings Mr. Rothapfel met Mr. B. F. Keith, the well-known American showman. He had the idea of presenting a moving picture *de luxe*, and a symphony orchestra, and related how the idea got on, and how the public flocked to his kinema. "Never get in a rut," said Mr. Rothapfel, "for the more you tread the deeper you get. You trace the growth of the early kinemas, and how they saw possibilities of presentation. I use a combination of music and pictures."

Finally, he related how he was engaged by Mr. Mitchell Mark to take over the management of the Strand at two hundred dollars a week. Previous to his engagement, said Mr. Rothapfel, he came to London nine years ago, and found this country ahead of America in the presentation and showing of pictures. Returning to New York he took over the Strand and installed an orchestra of twenty-five. From there he migrated to the Capitol. Samuel Rothapfel determined to learn the business from the bottom up. "For three months," said he, "I lived in the cellar of the Capitol. I wore overalls and worked at the switchboard, so that when I finished I could operate a picture a great deal better than my operator, and could control lights better than my best electrician. The Capitol," said he, "would make over 750,000 dollars this year."

Describing his rise to success he said, "Believe in yourself. Unless you do, you will not succeed. I have made people go to see pictures as an entertainment, and it is the only way to success. You can depend upon the producer, but he cannot turn out the perfect production. You have to fortify it yourself. Build your theatre first, build for to-morrow, nothing is ever gained without sacrifice, build goodwill."

Describing his methods, Mr. Rothapfel was particularly interesting when he described how he presented pictures, and a little prologue that he put on for "Moriarty" gave thought to a great number of the exhibitors present. Describing how he was going to present "The Shepherd King" which Fox's are producing in the Autumn, Mr. Rothapfel announced that he will have 150 voices—120 in the orchestra and a ballet of 30. Samuel Rothapfel is an idealist. In describing the theatre of to-morrow, he said that simplicity would be its keynote, for simplicity was the foundation of all good taste. The orchestra of to-morrow is going to number from 150 to 200, introducing new instruments. Mr. Rothapfel is the greatest believer in music, and the greatest believer in effective presentation. Any music is good music, said he, provided it has good taste.

Describing the confidence that his directors had in him, Mr. Rothapfel informed his audience that recently when he asked for a sum of 40,000 dollars for the presentation of a program, many of his directors did not trouble to attend the meeting, but sent their proxies. Never in the history of this trade have exhibitors listened to such a wizard in the art of showmanship. Illustrating his points time and again, Mr. Rothapfel would just hum a tune to describe the music that went with the picture. His address lasted ninety minutes, and could easily have lasted many hours. At the finish the whole of his audience cheered him vociferously, only regretful that time did not allow of his speaking for a longer period. It is a pity that a great convention of exhibitors could not be gathered together to listen to the address of this great exhibitor, for the opinion of everyone present that day was that much valuable knowledge had been gained, and in the short time they had listened to him the greatest good could only result. Mr. Rothapfel is described as the world's greatest showman. He adequately lived up to that title on Wednesday.—E.W.F.

POORNESS OF FOOTBALL FILMS.

A LEEDS exhibitor has been complaining about the unsatisfactory nature of cup-tie pictures. *Il avait raison.* He says they are "not joined together sufficiently skilfully to form what might be called a continuous story." This is a true bill, and by no means a new one. Practically all football films look alike on the screen. They go from one thing to the other with a hop, skip, and a jump, and little more is attempted, as a rule, than to shoot several disconnected incidents of the game, eked out with a few snaps of the crowd at various points. Race films are nearly always equally disappointing, in fact, seeing that most races also look alike—whether they be "classics" or merely "sellers"—we have often wondered why so much trouble is taken by the topical producers to film these events. A good "meaty" topical is, in our opinion, one of the most pleasing forms of camera art. But sporting fixtures rarely yield the right material.

CHARLES PENLEY TO START ON HIS OWN.

MR. CHARLES PENLEY writes: "I shall be obliged if you will, through the medium of your journal, permit me to repudiate the rumour that I am in any way associated with Messrs. Provincial Cinema Theatres' recent change in personnel. On January 8 last I resigned my appointment as manager of the Presentation Department, such resignation to take place on March 27 next, when it is my intention to commence business on my own account."

Digitized by Google

Liverpool C.E.A. Meeting.

Wage Cutting—Trouble over a "Cinema" Carnival—Film Clearing Houses.

By our Own Correspondent.

THE agenda prepared for the monthly meeting of the North-Western branch of the C.E.A., held on Friday week in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool, contained several items of more than ordinary importance to the trade. Mr. J. H. Dovener (chairman of the branch) presided over a numerous attendance, which included the president of the parent body (Alderman E. Trounson).

Mr. Fred Worswick (Wigan) expressed thanks to the branch for having elected him its deputy-chairman, and also as a delegate to the General Council of the C.E.A. He assured them he would do his utmost to safeguard and advance the interests of the members.

Tax Campaign.

The Secretary submitted correspondence which had passed between Messrs. Gaumont, Pathé Frères Cinema, Ltd., and the C.E.A. in reference to the continuance of the campaign against the Entertainments Tax. A letter from Mr. H. M. Smith, chairman of Pathé's, to the secretary of the C.E.A. was as follows:

> "Some little time ago a request was made to us by Alderman Trounson and Captain Barber that we should add a tag to our 'Gazette' *re* the Entertainments Tax. Your Association was prepared to supply the text of this tag in agreement with ourselves and the proprietors of other similar news films. I now have the pleasure to inform you that, after consideration of this matter by our Board, we are willing to fall in with any agreement that is come to between your Association, Messrs. Gaumont, and the 'Topical Budget,' or between ourselves and either of the other two firms to acquiesce in the request that has been made to us on this subject."

General satisfaction was expressed at the attitude taken up on this matter by the firms concerned.

Wage-cutting.

The secretary of the local branch of the E.T.U., it was stated, had reported that five local kinemas were not paying the full rate of wages to their operators, and it was suggested by a member of the branch that the matter be referred to the Conciliation Board of representatives of the men's union and the C.E.A.

The Chairman said there was no Conciliation Board, but if there were instances where certain employers were paying less than the general body of kinema proprietors inquiry would be made into it. The old rules provided for the payment of £4 a week to the chief operator. It would appear from what was stated that the five halls in question were at present paying less than that rate. They had only received information of this the previous day, and the representatives of the halls concerned had been invited to attend that meeting.

Mr. Fred Worswick observed that they had previously sat a long time with regard to the conditions governing the employment of operators, and thought that £4 a week was a reasonable amount for a chief operator.

In the absence of some of the representatives of the halls, about which complaint was made by the E.T.U., Alderman E. Trounson suggested that Mr. West should get into personal touch with them, and inform them that the branch had taken a drastic step in issuing to exhibitors copies of the agreed scale, which was drawn up in June last year, and saying they ought to back up the branch in this matter, because they were the persons who profited by the scale.

It was agreed that the secretary should act in accordance with Alderman Trounson's suggestion, the chairman remarking that it certainly seemed unsatisfactory that, after the branch had gone to the trouble of drawing up rules, there were certain members who were not abiding by them.

Another "Cinema" Carnival?

The Chairman drew attention to the fact that certain people had recently been advertising a "Cinema Carnival Ball" in the Edge Hill district of the city, and he had instructed the secretary to communicate with them inquiring by what authority they used the term "cinema." In reply the secretary had received a letter from a Mr. John W. Daynes, who described himself as assistant manager of the Palais de Danse, Liverpool. The reply was phrased as under:

> "Will you kindly inform me, by return, how long has the word 'cinema' been a registered word? Further, who is it that has asked you to get an explanation from the Palais de Danse in reference to this matter, and what business is it of theirs, and kindly inform the party concerned that another cinema carnival ball takes place at the latter end of February or early in March. Had you written in a proper manner, and asked in a different tone, I could have explained the matter in a few words."

Mr. P. Brimelow (Court Picture House, New Brighton), said they had had a similar experience in Wallasey, an applicant having come forward asking assistance in the organisation of a kinema ball, and suggesting that the profits should be shared between the organiser of the function and the local kinema proprietors. The suggestion was also made that the event should be advertised on the screens of picturedromes in the borough. The applicant was very much annoyed when they declined to have anything to do with the matter.

Alderman Trounson thought they could surmount the difficulty if they proved to the licensing authorities that such events were not directly connected with the trade, and also point out to the police that they might possibly have the result of bringing discredit on it. The matter then dropped.

Film Clearing Houses.

Mr. R. G. Booth, general manager of Film Clearing Houses, Ltd., had been invited to attend the meeting, but, finding it impossible to do so, had forwarded a statement, which was read to the meeting by the secretary. In the course of it he said that the idea of forming Film Clearing Houses, Ltd., was with a view to economising, in the first instance, by eliminating a large amount of duplication and overlapping of effort which prevailed at the present time by the various renting houses' system of individual dispatch of films. In the second instance, they were quite confident that films would be sent out in better condition and repair were advantage taken of the service they were offering, and were prepared to undertake.

Not enough attention, the statement proceeded, was paid, in their opinion, to the condition of films, and as long as exhibitors

(*Continued foot of next page*).

Digitized by Google

J. H. DOVENER'S ELECTION ADDRESS.

Chairman of North-Western Branch Outlines a Policy for the C.E.A.

HAVING been nominated for the Vice-Presidency of our Association by the Northern branch, and also by the North-Western branch, and received solicitations from several members of the Council, I have consented to allow my name to go forward. To those of our members who do not know me personally, the information contained herein may be some guide in deciding which of the several candidates it is desired should occupy this honourable position.

No Renting Interests.

I am managing director and principal shareholder in nine important kinemas, and my interests are solely on the exhibiting side, *i.e.*, I have no connection with renting direct or indirect. My connection with our Association dates from its inception, and I have been a delegate on its General Council for several years. I am chairman of the North-Western branch and a trustee for the District Benevolent Fund. I have served on various committees, including the Special Tax Abolition Committee, which has done so much useful work during the past few months—so much so that, unless some extraordinary circumstance intervenes, it is fairly safe to prophesy that its labours will bring forth good fruit when the next Budget is dealt with.

Would Abolish the Tax.

In outlining my policy I do not pretend to promise a panacea for all evils, but merely to state briefly my views on some of the points to which I am devoting such business ability and acumen as I possess. Incidentally, I may remark here that if I should not be elected my interest in the work of the Association will be in no way diminished.

I am of opinion that we should concentrate and intensify our efforts to get rid of the obnoxious Entertainments Tax, and give this matter precedence over all others. I am able to speak with some degree of authority on the subject, because I have devoted a great deal of time to the campaign, not only in Liverpool and London, but in various other centres which I have visited when accompanying the President, Mr. Alderman Trounson, for the purpose of addressing meetings.

Film Prices and Contracts.

To my mind, something should be done without delay to stem the tide of ever-increasing cost of film hire, which is having such disastrous effects on many of our members. The problem, like so many others in this industry, is a difficult one, but, if elected, I shall do my best to cope with it, and try to convince renters that there are limitations to the burden which exhibitors can bear. The matter was discussed fully at a recent meeting of the North-Western branch convened for this special purpose, and, as a first step in the right direction, it was decided to recommend our members to insist upon the simultaneous signing of contracts, thus minimising, to some extent, the raising of prices by hawking.

More Co-ordination Wanted.

I support strongly the practice inaugurated by our President that the heads of our Association should visit the branches in order to secure better co-ordination in carrying out National policies. I have long urged the necessity for greater unity among our members, although much remains to be done in this direction.

I have noticed in the past that a considerable number of our members have not exercised their privilege of voting in these contests. May I express the hope that on this occasion you will, after due consideration, extend to me your practical support by filling in and returning your voting paper in my favour.

LIVERPOOL C.E.A. MEETING—*Continued.*

were content to put up with slipshod methods, just as long would some renters continue to give condition of films only secondary consideration. They had not encountered one single renter who did not admit the soundness of the project. In point of fact, in Glasgow some years ago the K.R.S. there had under consideration a scheme for the erection of a large building to house all the renters under one roof, and utilise the basement as the dispatch and repair department, but the cost was prohibitive. The same idea had been propounded recently in London, but in some quarters the suggestion did not meet with the approval of some renters on account of having to put up capital. It was really unnecessary, because they (the F.C.H., Ltd.), had ample facilities, and were prepared to increase them as circumstances demanded.

It was admitted on all hands that the clearing house system had to come. If the C.E.A. members would give this scheme the support and thought it deserved, it would not be long before it would receive universal support, resulting in improved conditions, increased facilities, and economies which would benefit all concerned. The benefits to be derived by the adoption of the F.C.H. service would result in economies being effected, and also an all-round general improvement to the advantage of both the exhibitor and the renter. In a large number of cases considerably saving in the cost of carriage of films would be effected, particularly in those districts where such costs were a very heavy item, as, for instance, between Manchester and Liverpool, and this cost would be eliminated if Liverpool exhibitors obtained their films from a Liverpool depôt set up by the F.C.H., instead of having them sent from Manchester.

Mr. R. Duncan French: What do the F.C.H. want us to do?

Alderman Trounson: They are only asking for our approval of their scheme. It means, so far as the renters are concerned in this district, that they will have to have two or three copies of the same film. The scheme, in my opinion, will be all to the advantage of the exhibitors. I move that it be approved. Mr. Mott Cowan seconded, and the motion was carried.

It was reported by the secretary that £89 1s. 1d. had been collected in local kinemas in aid of the funds of St. Dunstan's.

Digitized by Google

The Film Renter & Moving Picture News.

THE SIGN OF FOUR

BY SIR A. CONAN DOYLE

An Outstanding British Super

Produced by

MAURICE ELVEY

featuring

EILLE NORWOOD and ISOBEL ELSOM

THE SIGN OF FOUR

BY SIR A. CONAN DOYLE

Produced by

MAURICE ELVEY

featuring

EILLE NORWOOD

and

ISOBEL ELSOM

STOLL

Digitized by Google

February 10, 1923.

The Film Renter & Moving Picture News

THE SIGN OF FOUR

BY SIR A. CONAN DOYLE

Produced by
MAURICE ELVEY
featuring
EILLE NORWOOD
and
ISOBEL ELSOM

STOLL

Digitized by Google

THE SIGN OF FOUR

BY SIR A. CONAN DOYLE

Produced by

MAURICE ELVEY

featuring

EILLE NORWOOD

and

ISOBEL ELSOM.

STOLL

Digitized by Google

STOLLS PRESENT

STOLL

MATHESON LANG

IN

"THE WANDERING JEW"

Produced by

MAURICE ELVEY

from the celebrated stage play by

E. TEMPLE THURSTON

Digitized by Google

STOLLS *present*

MATHESON LANG

IN

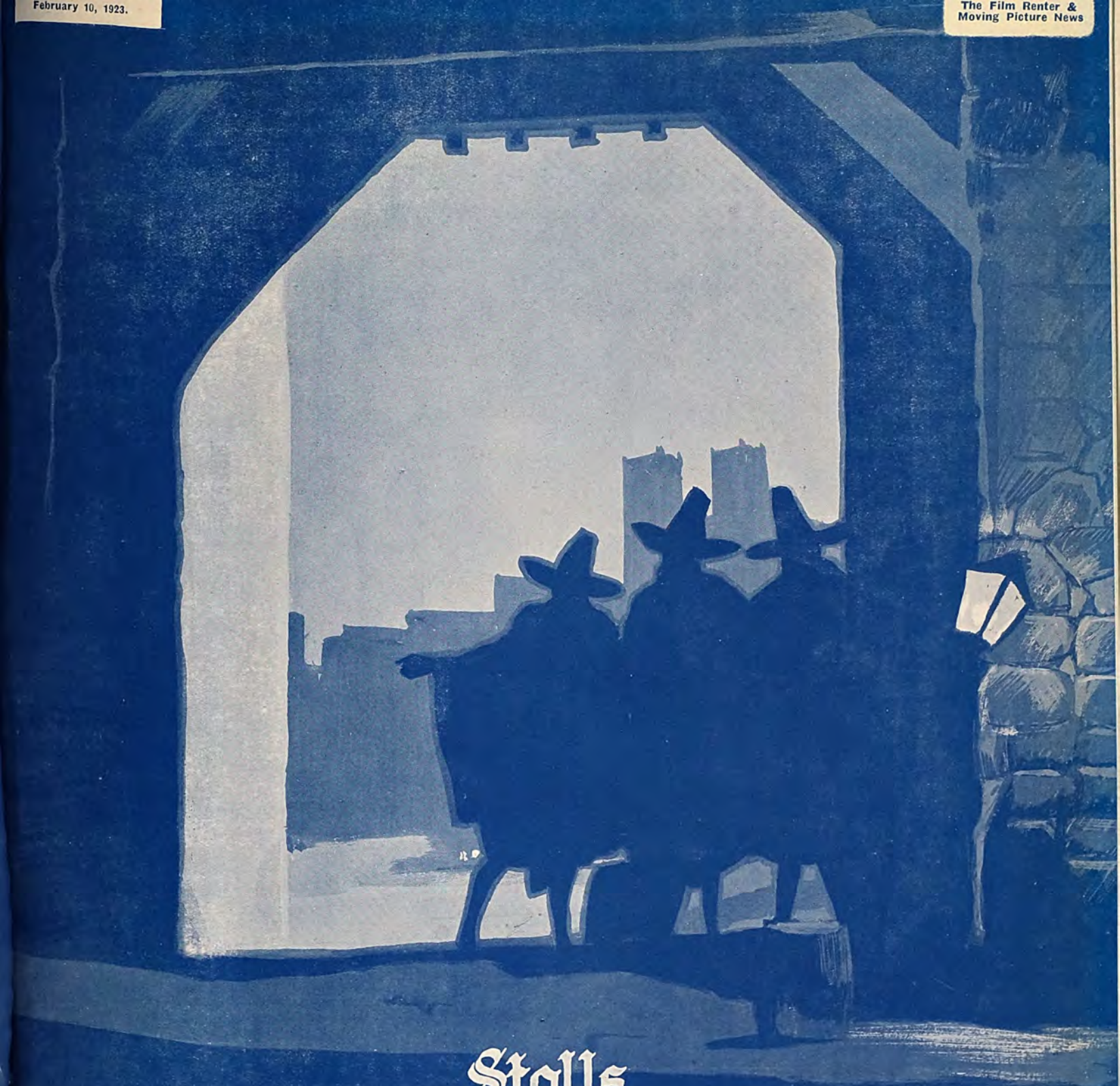
"THE WANDERING JEW"

from the celebrated stage play by E. TEMPLE THURSTON.

Produced by MAURICE ELVEY.

STOLL

Digitized by Google



Stolls will present

GUY FAWKES

featuring

Matheson Lang

Released Nov. 5th 1923.

STOLL

STOLL

Digitized by Google

STOLLS

will present

GUY FAWKES

featuring

Matheson Lang

STOLL

Released Nov. 5th. 1923.

STOLL

Digitized by Google

CELEBRATING PRODUCTION OF "THE PRODIGAL SON."

Stoll Film Co.'s Dinner at Trocadero.

BRITISH PICTURES FROM ALL POINTS OF VIEW.

ON Monday, February 5, the branch managers and representatives of the Stoll Film Company, Ltd., met in London for a special convention. The business part of the proceedings was followed by a dinner at the Trocadero, the arrangements for which were in the hands of Alfred Lever, who selected a menu which gave the utmost satisfaction.

Jeffrey Bernerd (managing director of the Stoll Film Company, Ltd., and joint managing director of Stoll Picture Productions, Ltd.), presided, and among those present were: Mrs. Bernerd, E. Temple Thurston, Alderman Trounson, W. Gavazzi King, E. E. Lyons, Alderman Curry, Mr. and Mrs. A. E. Coleby, Maurice Elvey, George Ridgwell, Mr. and Mrs. Lever, W. P. Kellino, Sinclair Hill, Stewart Rome, Henry Victor, Miss Edith Bishop, Mrs. Hayden Coffin, Mr. and Mrs. Ralph Hanbury, John Jacobs, Norman-Wright, Mr. Woolf, Pearkes Withers, Mr. and Mrs. Hood, Ernest W. Peall, Mr. and Mrs. Gillette, Mr. and Mrs. Fredman, and a large number of members of the Stoll staff, as well as many representatives of the trade and lay Press, exhibitors, and others interested in the industry.

Finance and the Film.

Alderman Trounson, chairman of the C.E.A., proposed the toast of "The Prodigal Son." He said he wished to state how delighted he had been with the film. They were making an epoch that night. Neither Mr. Bernerd, with all his boldness, pertinacity, and perseverance, nor Mr. Coleby, had, twelve months ago, in their wildest dreams any hope that they would have created a film of the character which had been submitted to their inspection the previous evening. He congratulated both the producer, and those who assisted him, on having demonstrated that America was not the only country that possessed men of vision. He congratulated all concerned on the magnificent way in which the film was produced. He (the speaker) determined long ago he would never lose an opportunity of encouraging the production of British films. The Americans made this business for us up to a period, but he did not want England to have to go to any other country for goods for home consumption. With the production of films like this they could feel that they were on the way towards making great productions that would satisfy the home market. There was every reason why they should encourage the production of these great films. He had always preached the doctrine of the community of interest. It involved the realisation on the part of the renter of certain fixed principles. And one of these was to make living human work within reasonable limits of the charges for the goods so that the exhibitor could get a return for his money. There was no question that the super film had come to stay, and it had had an effect which some of them did not dream of. It was having its reflex in the provinces, where the super film was bringing in thousands and tens of thousands of people who had never dreamt of going to a kinema theatre. Otherwise their receipts would have been much lower.

Producer's Thanks.

Mr. A. E. Coleby, who was cheered on rising to respond to the toast, said: "You cannot expect me to be very quick because I am rather overcome. I cannot do more than thank you all for your very great kindness towards me, both last night and to-night. There have been many difficulties to overcome in the making of pictures in England. It has been a very great thing to be able to achieve any success at all. All I want to say is that I want to thank those who helped me right from the top to the bottom, from Sir Oswald Stoll and Mr. Jeffrey Bernerd, down to Mr. Grossman, and still further down, if I may say so, to the small boy who holds the numbers on the stage. Everyone has worked with a will that has enabled us to make the successful effort. As far as 'The Prodigal Son' is concerned I hope it will be able to achieve what the actual 'Prodigal Son' was supposed to have achieved, that is, come back with £200,000, and perhaps a little bit more. I hope to have that £200,000, because I can see so many gentlemen looking at me very keenly who want to 'touch' a little of it. I only want to thank you from the bottom of my heart for your kind words and kind deeds towards me during the production of this picture. I want to thank the chairman for his magnificent help, and everybody else. I don't wish to individualise, I am speaking collectively. There could have been no film if I had not received the assistance that has been given me."

Stewart Rome also suitably responded to the toast.

An Opinion Confirmed.

Mr. Alfred Lever submitted the toast, "Our Guests." He said he must pay a personal tribute to Mr. Coleby for the excellence of his work. He first saw the film screened under conditions that were the reverse of encouraging. It was in Oxford Street, and the opinion he then formed had been amply borne out by those who had seen the picture since. They were fortunate in being able to welcome that night men from practically all parts of the United Kingdom. They had among them exhibitors from Glasgow, Yorkshire, Lancashire, South Wales, and the Midlands, all of whom had come up to do honour to Mr. Coleby and his picture. He believed they had not been disappointed in the result of their visit. He thought they had registered that night another milestone on the road of progress in British kinema-photography. They were looking forward to great results from this picture. Mr. Coleby had produced a screen classic, and they were there to celebrate the event.

An Exhibitor on British Films.

Mr. E. Lyons, who responded, said he had always encouraged British films because he believed it was right and proper that our theatres should show such films on their screens. He was not prepared to decry the value of American films to British picture houses, as they owed to them 90 per cent. of the films they are able to show to our public. At the same time it should be stated that some of the earlier successes of the films shown in this country were British films made by the London Film Company. During the war our American cousins were able to take steps to improve their films, while the British producer had to wait until after the war before he could resume the work of making films in this country, and get back to his stride. Recently, the greatest films produced, with one or two exceptions, had been British films. He knew a theatre in London which recently showed a big film at which the takings were not far behind those of the greatest American picture that had ever been made. Good British films, properly presented, would

Digitized by Google

CELEBRATING "THE PRODIGAL SON"—*Continued.*

bring returns that would surprise many people. Most of them in the trade could now see daylight. There was a slight turn in business. There was an upward tendency in the trade. The films they had been showing lately had brought back to their theatres a large number of persons who were formerly driven out by what he might term machine-made productions. If they followed the policy they were following now, and were supported by the lay Press, he believed they would have a much better time.

Alderman Curry (Deputy-Mayor of Grimsby), who also replied to the toast, said he was not in the business for the good of his health. If an American production and a British production were offered to him on the same terms, and he could make the same profit on each, he would go for the British production. But if the British production was considerably more expensive he could not afford to give it preference. The pay-box was the keystone and the foundation of the business. He had been a caterer for the public amusement for forty years. At various times he had put on artistic pictures, so-called, and the pay-box had said to him "You are an adjective fool." He confessed that he was the official pessimist of the kinema trade, but he saw no reason to modify any of the opinions he had expressed in the past. He was still pessimistic with regard to the immediate future, but very optimistic with regard to the future of the trade, say two years hence. They had to go on, they had no alternative. It was like playing a game of draughts. If they did not move they would be "huffed." He subscribed to everything that had been said in praise of "The Prodigal Son."

"Start a Boom at Once."

Mr. Normau-Wright proposed "British Productions." He said he was interested in every side of the film business, but he was especially desirous that English productions should be the predominant feature, not only in regard to the financial side, but in regard to education. The keynote of any business was the pay-box, and that would show whether a British production was good or bad. There had been many British concerns, but very few had shown commercial return to the investor. The Stoll Company, however, had done that. The public had invested their money on the name of Stoll, but they got their dividends on the intelligence of Jeffrey Bernerd, who had had the intelligence to gather round him the greatest staff a British concern had ever possessed. British films must be supported in a practical manner, and if they were they would go forward. He had been to pretty nearly all the countries of the world, and there was nothing being done in other countries that could not be done in this country, provided we gave the necessary financial support. He believed British productions would pay best of all in the near future. He did not believe with Alderman Curry that they would have to wait two years. He believed they could start a boom at once. British productions were being made bigger and better, and they were being made in a manner that would bring money to the box office. The time was coming when people would readily invest their money in British productions, and would come to their assistance and do away with all mountebanks.

Jeffrey Bernerd on Stoll Policy.

The Chairman, on rising to respond, was accorded musical honours and "one for Mrs. Bernerd." He said: Mr. Norman-Wright has delivered a body blow. It was my intention to get up and talk about Stoll productions, and tell you that "The Prodigal Son" was the greatest production that has ever been made, but Mr. Norman-Wright has anticipated me. Most of the speeches you have heard to-night have been long, and my speech, therefore, has got to be short because I am going to a kinema ball. But before I go I want to speak to you about British productions. Many of you who are here now have been here before, and heard me speak on this subject. Mr. Lyons has been one of my staunchest supporters, and I know he will be so in the future. Do we know really what the public want? It is very difficult to decide. I remember being at a lunch when I begged the exhibitors to take advantage of the picture we were going to produce. I said that picture, in my opinion, would draw the public, and it did do so. I assure you, ladies and gentlemen, that "Dick Turpin's Ride to York" has been one of the great successes. That is a lead for us. I have with me a great friend, Mr. Garcke. I respect him. He is a most successful man. He comes to our meetings, and those meetings are not like those that some companies hold, where you sit and see how much you have made or lost. At our meetings we go into every detail with Sir Oswald. In the making of British pictures, or, indeed, any other pictures, it is very easy to sit down and criticise, but it is very difficult to achieve anything. I respect those who are endeavouring to achieve something for us. I also respect those companies who are in opposition to us. I acclaim a British success, and I feel very much upset when I read of the failure of a British picture. I realise more than ever that it is up to the British renter or any other renter to make the British exhibitor a lot of money. I have got a lot of exhibitors here to-night, and a lot of my own representatives to see that I am not hurt, and I tell you I have the greatest difficulty in the world to make my chairman see he must pay more money for his pictures. I realise I have got to make a success for you, and a success for the exhibitor, and a success for the renter. It is my firm and convinced opinion that "The Prodigal Son" is one of the greatest films that has ever been put on the screen. I am not trying to sell you the picture. You saw it last night. I have taken no contracts for the picture. I have shown it to you, and it is up to you to say whether you believe I am right or wrong.

Letter from Author.

"The Prodigal Son" is a book that has been written by one of the greatest authors in this country to-day. It has had one of the greatest sales of any book written. I want to read a telegram which Sir Hall Caine has sent to me, and asked me to read to you:

> "It is a cause of disappointment and distress to me that, owing to serious circumstances, which it is impossible to overcome, I am unable to be present at the first exhibition of your film version of my story, and at the dinner to commemorate its completion. As you know, I have written to Mr. Coleby, and I trust he will permit my letter to be read to your company. If I could broadcast a better message I would gladly do so. In my humble and perhaps partial judgment the film you have founded on 'The Prodigal Son' is an honour, not only to the Stoll Company, but also to the British kinema industry. Work so sincere and human can hardly fail to reach the hearts of the great public, and to contribute in some measure to that purity of purpose which must give the British film in general its rightful place among the moral and spiritual forces of the world." (Cheers.)

That message is from a man who has written a great book that has been read by millions, and that is his opinion of the present work. We have got to go on, we cannot stop. We must not say "We have made the greatest picture the country has ever made." We have got to improve on what we have done, and we are going to do so because we have got plenty of money. I assure you money will not stop the Stoll Company from making great pictures.

Bigger Things Coming.

We are going to embark on a picture, which, in my opinion, will go even further than Mr. Coleby has gone. We are going to make a picture of "The Wandering Jew," with Mr. Matheson Lang in it. Mr. Matheson Lang is a very dear friend of mine. He is perfectly satisfied to put his destiny in the hands of our company, and we shall not take any liberties with him because

Digitized by Google

CELEBRATING "THE PRODIGAL SON"—*Continued.*

we all admit he is a very great actor. We are also going to make a picture which will be a bigger winner than "Dick Turpin," and that is "Guy Fawkes." It will feature Mr. Matheson Lang. We are also going to start on a picture which will appeal to every person in this country, and that is "The Tower of London," by Harrison Ainsworth. Mr. Coleby is starting next week to make a picture which will be thirty thousand feet odd in length. He is going to make a series of pictures in two reels of a story read by millions. There is nothing I would appreciate more than that the public should write to me and tell me what stories they want. In the stories of "Mr. Fu Man Chu," by Mr. Sax Rohmer, I am sure Mr. Coleby will make one of the most thrilling pictures this country has ever seen. It is the aim of my men to go ahead if the country will only give us a chance and encourage us to go on and make British pictures play their part and stand as number one in the life of this great world.

A Novelist's Tribute.

Mr. Temple Thurston, also replying, said: "It is one of the difficulties of my position to find that all the things I wanted to say have already been said. I make an exception, however, in the case of Mr. Aldernian Curry. Another difficulty I have to contend with is that I find myself supporting the toast of British productions. I had a letter from Mr. Bernerd when he invited me to this dinner in which he asked me to speak to the toast of "The Stoll Film Company." From what he has just said, however, and from what I believe myself the terms are almost synonymous. As far as I can make out there are not many film companies in this country who are really healthy enough to face their great rivals, America. The health of the "Stoll Film Company," however, is, to say the least of it, robust. If you want to know exactly what I mean by that let me draw your attention to the physical well being of Mr. Bernerd. It is all very well to say that an individual or a firm is in a healthy condition. That is the greatest compliment you can pay to anyone, but it also involves a great responsibility. These are the responsibilities which fall on the shoulders of the Stoll Film Company by reason of the health, strength, and energy of their organisation. I believe they are, by reason of that health, in the front line of commerce in endeavouring to fight the battle which the English film industry has to fight against America. It is the great ambition to get a footing and to get a stand on American soil. It is easy to talk of getting into America, but it is not so easily done, and it is only through the health and strength of such companies as the Stoll Company that this will be achieved. I know they have already put out their grappling irons, and the only call that remains is "Out cutlasses and board." The super film seems to me to compare in the industrial war with the position of the tank that was invented during the war. The Stoll Company has not only created a lot of these weapons already, but they have many in their workshops. Whenever I talk to Mr. Bernerd or Mr. Elvey I seem to hear the sound of lathes working. A super film, in my opinion, is the weapon that is going to force our way into America and hold our position there. I know enough of film production to realise that the best story can be either ruined or exalted by the process of production which takes place after it leaves the author's hands.

The Press and the Pictures.

The Chairman proposed the toast of "The Press." He said that those people who said "The Prodigal Son" would be cut were entirely wrong. He could assure them that, stand or fall, the picture would not be cut. It would be shown in two episodes. He was sure the picture would please all who had read the book. He wished to thank the trade and the lay Press for all they had done for the Stoll Company in the past. He hoped they would continue to treat them the same way in the future.

Mr. F. Tilley, in reply, claimed that the trade papers in this country, on the whole, were much more honest and fair than Mr. Bernard Shaw gave them credit for being. This country was making better pictures than America had made, though they might not be successes of the pay-box at the moment.

Mr. S. Harris said if they showed such films as "The Prodigal Son" they were going to alter the point of view of the public, and do an enormous amount of good to the British film industry. It was up to the British public to help the Stoll Company in the work they were doing.

Mr. Atkinson also briefly replied to the toast.

Mr. Ernest Fredman did not agree with the dictum of asking for sympathy for British films. He thought such films could stand on their own merit. They would not take merely as British films, but because they contained entertainment value. They were able to produce pictures to-day that were fit to compare with the world's best. We had broken into the American market already. British films were proving an enormous success in America. The British film brought more money into the pay-box than any production of any other country. The Stoll Company had produced pictures which had brought money to the pay-box and had proved of great entertainment value. If they could go on producing pictures like "The Prodigal Son" there was nothing to be ashamed of. Whining about British productions was not necessary. With more productions such as they had had lately, they could look forward to the time when British pictures would form three-fifths of the program, and when they would show to the world that this little island could produce pictures fit to compare with America or any other producing country.

A vote of thanks to the chairman brought the proceedings to a close.

BEATING THE BURGLAR.

THE latest instance of films being pressed into the service of industry was to be seen recently at the Hotel Victoria, where the Chubb Lock Co., Ltd., showed a series of pictures illustrating the construction of burglar-proof safes. Sir George Hayter Chubb, who presided over a Press lunch prior to the screening, said that it had always been the aim of his firm to keep ahead of the safe-robber, and he thought that in the special metal-amalgam discovered in the Chubb laboratories, and now used in all their safe-building work, the burglar would meet his Waterloo. The films had been very well produced, and one got a splendid impression of the perfection to which the Chubb Company have now brought the art of safe-making on the grand scale.

SEEKING LOCATION.

THE American members of the cast which is to perform in "Fires of Fate," the Gaumont picture based upon A. Conan Doyle's book, "The Tragedy of the Korosko," look like setting up a record even before they start upon their picture, for the mileage from Hollywood to their location in upper Egypt runs upward towards figures that a few weeks ago would have reminded us of European currencies. Three thousand miles across America from West to East, another three thousand across to Liverpool, two hundred and fifty to the south of England, and now a few thousand more miles to Egypt. What jester chose for the principal star Miss "Wander" Hawley?

Digitized by Google

PROVINCIAL GUESTS OF THE "IDEAL."

Up in London from all Parts to see New Program.

(From our own Correspondents.)

LAST Saturday and Monday witnessed the great "trek" of provincial exhibitors to London where, for the first half of the week, they were the guests of the Ideal Film Renting Co. The various shows and functions, promoted by the Ideal, which they attended, are fully described on other pages of this issue. From our correspondents in the principal trade centres we print below accounts of the arrangements made for the Ideal excursion, together with names of the representatives chosen to attend, and photographs of departure, etc.

YORKSHIRE SHOWMEN JOIN THE THRONG.

The Leeds contingent of exhibitors had arranged to go up to town by the 2-35 Midland train on Monday afternoon, but

A group of well-known Bradford exhibitors photographed at Leeds Station (left to right): Councillor T. Thornton, A. Marks (Ideal outside representative), F. W. Moore, J. Richardson, G S. Swinden, I. Davies (Leeds manager of Ideal Films), and A. Causfield.

over the week-end several of the party discovered they had other business to attend to in London last week-end, and so the pilgrimage began, in some cases, on Saturday, in others on Sunday, while the rest were early away on Monday morning. Mr. Leonard Denham, of the Majestic, and Mr. J. F. Tidswell, who controls numerous kinemas in various parts of Yorkshire, and Mr. Herd Oates were among the "early birds" who made of the excursion a long week-end.

Mr. I. Davies, the Leeds manager of Ideal Films, and Mr. A. Marks, one of his travellers, brought up the rear, travelling up to town on the Monday afternoon train with a party of Bradford exhibitors—Messrs. Thornton, Moore, Richardson, Swinden and Causfield—of whom the FILM RENTER's representative secured a photograph on the departure platform at the Leeds Station.

Quite a number of Leeds exhibitors found themselves unable to advantage themselves of the Ideal Company's generous offer, and are now hearing, with mixed feelings, of the good time the "pilgrims" have had at the expense of Ideal Films.

BIRMINGHAM'S CONTINGENT.

Our Birmingham correspondent writes: "By sheer coincidence the party of Midland exhibitors which Mr. Harold Boodson escorted to town consisted mainly of the men who take a real live interest in the work of the local branch of the C.E.A. With few exceptions, too, the visitors can truthfully be dubbed real live showmen and keen business men. Numbering twenty-five, the party fully represented the territory surrounding the three principal towns, Birmingham, Wolverhampton, and Coventry, and the majority of them are firm believers in the principle of personally witnessing a film before booking it.

The Birmingham contingent was headed by Mr. Lewin P. Samuel, managing director of Greater Scala (Birmingham) Ltd., and president of the Birmingham and Midland C.E.A., Councillor G. F. McDonald, his predecessor in that office, and a former president of the National Association, needs no further introduction. Other prominent city exhibitors making the journey were Messrs. W. Garfield and H. H. Reynolds (Reynolds' circuit); Messrs. H. Lane (Coronet, Small Heath); W. H. Bull (Empire, Stirchley); C. O. Brettell and W. E. Maund (Palladium, Hockley, and Imperial, Moseley); W. Devey (Ashted Row); A. A. James (Balsall Heath P.H., etc.); W. Green (Birchfield Picturedrome); and Mrs. C. J. Bryant (The Grange, Small Heath).

FOUR NORTHERN COUNTIES ARRIVE IN FORCE.

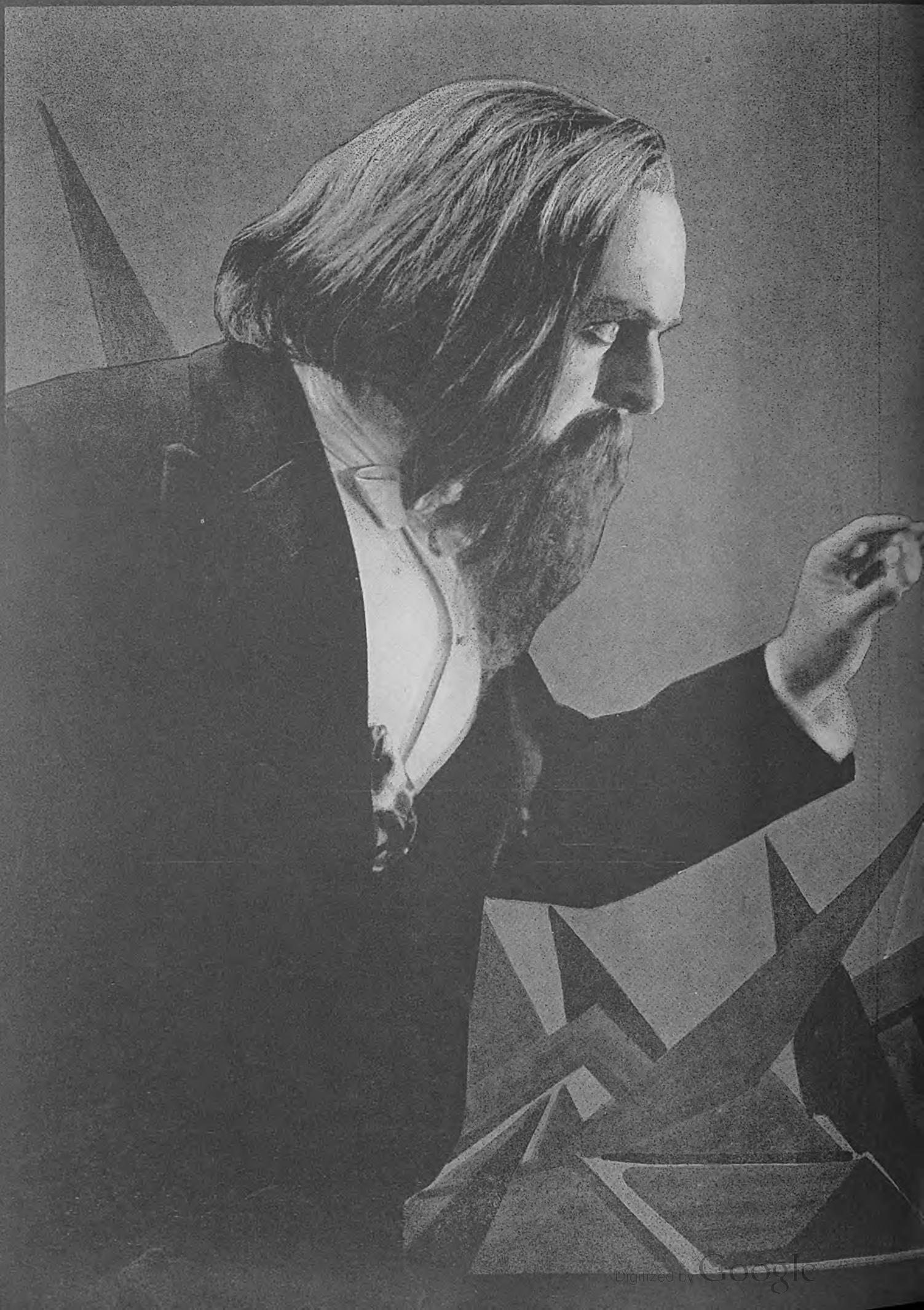
The exhibitors of the four Northern Counties chosen as the guests of the Ideal Film Renting Company to attend the trade shows in London on Tuesday and Wednesday of "Through Fire and Water," "Grass Orphans," and "Harbour Lights" commenced their journey about one o'clock on Monday afternoon. The representatives from North Shields, South Shields, and Sunderland journeyed to Newcastle to join the London train, and were met by Mr. B. Rose, the local manager for the Ideal Films, and the Newcastle exhibitors who had been invited. It was quite an informal party, and it was joined at Darlington by the guests from Middlesbrough, Stockton, and Darlington. The representative from the Cumberland district travelled direct to London *via* Carlisle. The party was composed of proprietors of halls and others responsible for booking films. Amongst the

A group of Midland exhibitors, who accepted Ideal's invitation to London, photographed at Birmingham.

(Continued on page 29.)

Digitized by Google

Digitized by Google



Digitized by Google

The House of Granger

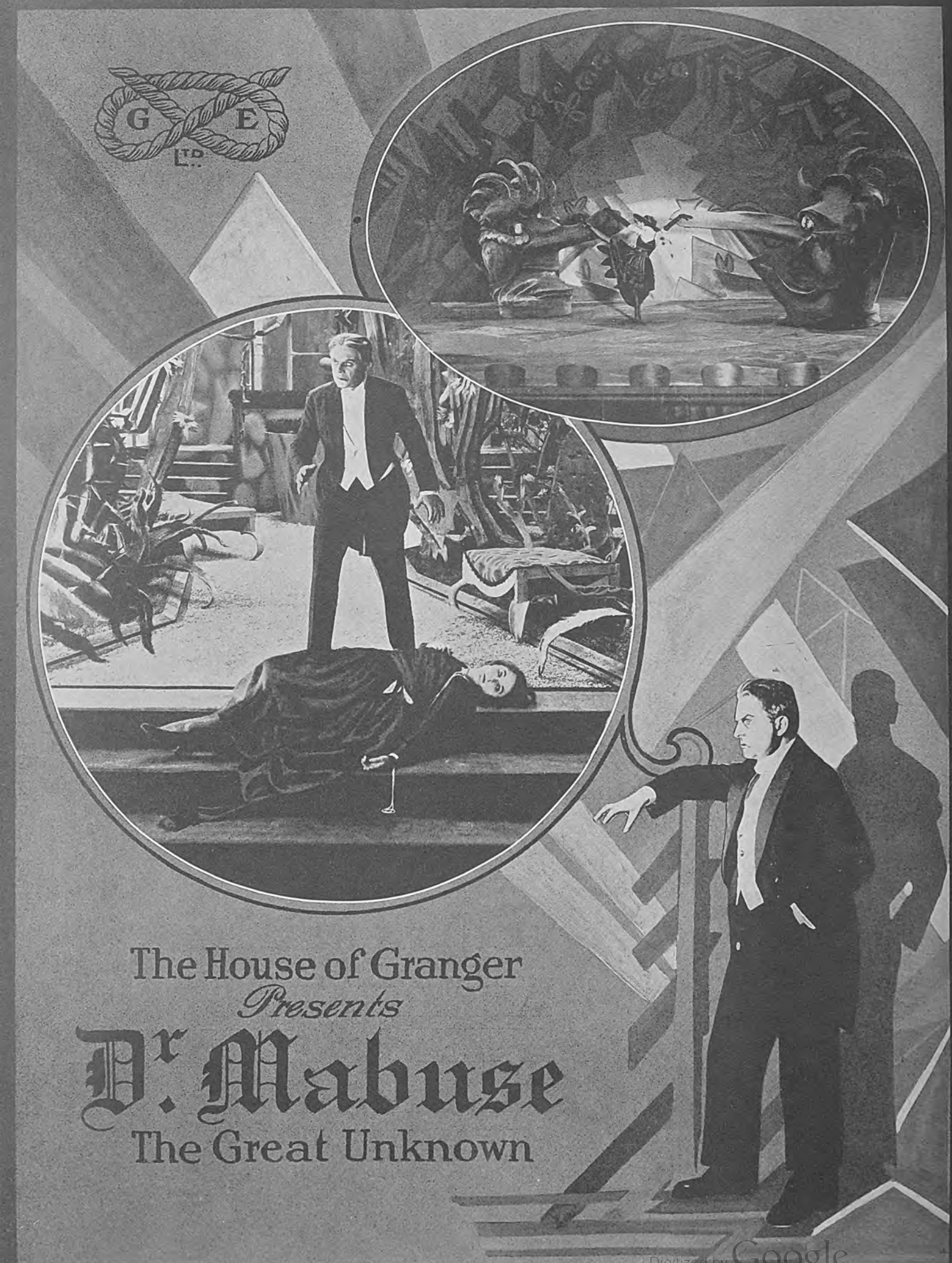
Presents

Dr. Mabuse

The Great Unknown

The man whose playthings were the Souls of men and women!

Digitized by Google



Digitized by Google

DICKENS—FIRST NATIONAL ANNIVERSARY FESTIVAL.

A Thousand Children Entertained at Gala Performance of "Oliver Twist."

WITH the breadth of mind and idealistic outlook which characterises every successful commercial enterprise, Associated First National did not confine its first anniversary celebrations to merely business concerns. On Wednesday, February 7, it gave at the Empire Theatre, Leicester Square, what was probably the largest children's charity kinema entertainment ever held in London. Over a thousand orphaned and crippled children, together with their guardians, were collected by special chars-a-banc from all parts of London and given a special gala performance of Jackie Coogan's much-debated film, "Oliver Twist."

The British "Jackie Coogan."

The organisation of this function—entailing, as it did, no light task for Mr. Ralph J. Pugh and his associates—was exemplary to a degree. It was no mere coincidence that Wednesday was the 111th anniversary of Dickens's birth, and the gala performance was made to synchronise with the appearance on the London stage of the boy whom, out of the thousands who applied from all parts of England, Scotland, and Ireland, was chosen as the British Jackie Coogan, or Jackie's double. Intense interest was created by this original competition, but it was readily eclipsed by the interest taken in the brilliant exploitation "stunt," by means of which the boy was brought to his London triumph. On a genuine Dickens stage-coach, complete with beaver-hatted driver, conductor, and horn, he was driven along the identical route followed by his foot-weary runaway prototype through the glamorous West End to London's very heart—Leicester Square.

An Essay Competition.

The thousand children who witnessed the British Jackie's unique appearance in the prologue followed by the American Jackie's film were drawn mainly from the various Treloar Cripples' Homes and from the following institutions: Lampton House, Dulwich; Orphans' Working School, Haverstock Hill, Hampstead; St. John's Hostel, Westbourne Park; Crusade of Rescue, St. Joseph's Home, Enfield; and the Girls' Orphanage, Wimbledon. The whole-hearted applause which the children gave to the film showed conclusively that they had spent a very happy morning. Sir William Treloar himself was prevented by indisposition from attending, but several members of the Dickensian Fellowship were in the audience.

Before their departure on the char-a-banc journey home, the children were given a light tea, and there is little doubt that a fitting testimonial to the generosity and enterprise which this entertainment reveals will result from the "What I Think of Oliver Twist" essay competition when, by arrangement with First National, the results are published in the columns of the "Daily Sketch."

PROVINCIAL GUESTS OF THE "IDEAL"—*Continued.*

company were Councillor J. Grantham, Mr. W. Baker, Mr. G. Black (Newcastle), Mr. J. MacHarg (Wallsend), Mr. Hills (Sunderland), Mr. F. C. Ewan (Stockton), and Mr. Gibson (Middlesbrough). Generally speaking, the exhibitors are anxious to get films for public exhibition as quickly as possible, and heartily approve of the Ideal scheme, which has in view the putting of the provincial exhibitors on the same footing as the London showmen. Mr. B. Rose, the manager for the Ideal Company for the four Northern Counties, states that he has had numerous inquiries for the three films but would take no orders before the trade show.

A STRONG ORDER FROM LIVERPOOL.

Members of the exhibiting side of the kinema industry in the Liverpool area who accepted invitations from the Ideal Film Company to visit London this week were enthusiastic in their praise of this house's enterprise in making this departure, and were looking forward to spending an enjoyable and instructive time.

In order to meet, as far as possible, the individual convenience of the exhibitors arrangements were so made that they travelled independently to London, and not in a party. Amongst those who had, at the end of last week, accepted the invitation were: Messrs. Alf. Levy (Futurist, Liverpool; Scala and Claughton Picture Houses, Birkenhead); J. Haigh, jun. (Haigh's Circuit); M. Mott Cowan (Coliseum, Walton; the Cromwell, Pendleton; and the Palace, Preseot, etc.); Alderman E. Trounson (Southport, president of the C.E.A.); William Walter (Coliseum, Southport); E. Angers (the Palace, Southport); S. Pickering (Picturedrome, Southport); Will Hunter (Picturedrome, Chester); M. Saronie (Majestic, Wrexham; the Picture House, Old Colwyn; La Scala, Prestatyn; and halls in Dudley and Northampton), etc. Representing the Liverpool office of Ideal was their courteous manager, Mr. F. W. Ingram, who is a popular and well-known figure amongst the kinema fraternity in the Merseyside district.

GUESTS FROM THE WEST.

Several of the leading exhibitors of the West Country accepted the invitation sent out by the Ideal Co. for the two days' trade shows and dinner in London. Included in the company from this territory were A. W. Tuck, Oldfield Park Kinema, and Mr. Jarritt, of the Beau Nash House, Bath; Mr. Gilly, of the Burlington, Torquay; F. Sims, of the Daffodil Kinema, Cheltenham; H. W. Froude, Whiteladies Picture House, Bristol; Mr. Lewis, of the Albany Ward Circuit; and Mrs. Williams, of the Palace, Exeter.

Mr. E. Harris, of the Triangle Hall, Bristol, had also accepted the invitation, but was unable to attend through illness; he was, however, represented by his son.

LANCASHIRE LADS IN LONDON.

Quite a number of prominent kinema managers and viewers were absent from their usual haunts and trade shows during this week. Their absence, however, was due to the fact that they were on business in London attending the Ideal trade shows. A contingent of 35, I hear, left Manchester last Monday. The idea of paying the travelling expenses of exhibitors to view pictures is not new to Lancastrians, for in the very early days of exclusives the Progress Film Co. took two large parties from Manchester to St. Annes on different occasions to see their productions at Sunday trade shows.

Digitized by Google

SCENE FROM "THE GIRL FROM PORCUPINE."
Trade shown by Pearl yesterday.

Ideal's Buff Envelope.

A BUFF envelope, with the inscription in red, "New Ideal Productions," should be in the hands of all those who are interested in the three pictures shown this week by Ideal Films, Ltd. It contains exploitation schemes for all three of these pictures, many of them of a most novel character. The exploitation sheets of each of the pictures give in easily apprehended form the various opportunities which the films present for special presentation and exploitation. These take the form of special prologues, advertising devices of ingenious kinds, and reproductions of blocks, photographs, cards, and throwaways. Special songs, which have been written to link up with the picture, and teaser throwaways are included in the envelope, which offers to exhibitors ideas and assistance that should reap big results.

"Hurricane Hutch" in "The Hawk."

Frank H. Crane is making the final scenes for the new Ideal feature, "The Hawk," at Torquay, where much of the other work has been done, and at Falmouth. The interiors have already been shot at the Elstree studios. The star of the film is the American stunt artiste, Charles Hutchison, whose methods have won him the world-wide name of "Hurricane

SCENE FROM "THE FLIRT."
European's forthcoming picture.

Round the L

Activities and Projects

Hutch." On the completion of this picture Frank H. Crane will return to London to organise his plans for another big feature, the title of which is as yet undecided. One of his recent productions, "The Grass Widow," also an Ideal picture, was shown to the trade this week.

In Darkest Africa.

Baron Films will shortly show the first film drama ever made in Equatorial Africa. The party responsible for the making of the feature was headed by John L. Baron, who had to combine acting with the duties of transport officer; Herbert Leonard, the well-known Lyceum villain, the author of the story and producer; and Leal Douglas, the leading lady. Captain George Outram was also with the party as guide and chief hunter. It was shortly after leaving Baron that he met his death while going to the rescue of a native boy who was in danger of being attacked by a wounded lion. Every white member of the party had to help provide the necessary food for the crowd of natives with them, as well as for themselves. This was no easy task, as some half-dozen tribes made up the company, and most of them had different tastes and ideas as to what was proper food. The title of the picture, which is being edited and assembled at Gaumont's, is "A White Barbarian."

"The New Leather Pushers."

Mr. Edwin J. Smith, managing director of European Motion Picture Co., Ltd., announces a trade show at the Alhambra Theatre, Leicester Square, on Thursday, February 15, at 11 a.m., of "The New Leather Pushers," featuring the Lancashire actor, Reginald Denny, the hero of "The Leather Pushers" and "The Kentucky Derby." The success of the first series of "The Leather Pushers" seems to prove conclusively that the British public is deeply interested in clean, quick glove contests, hence a second series, which in action, excitement and production is said to exceed the first series. "The New Leather Pushers" will be released in six rounds of two reels each, and latest advices from America state that record bookings have already been made on this series, which, like the former, have been made from the famous Collier's weekly stories by H. C. Witwer.

A Monty Banks Trade Show.

The activities of Pearl Films increase as the year grows older. Between their trade show last Friday and next at the Shaftesbury Pavilion, they have sandwiched another for Monday, the 12th, when exhibitors will have the pleasure of seeing several of the new Monty Banks Comedies. It is claimed that in the new series Monty has gone miles ahead in the way of providing laughter. Although so short a notice has been given of this forthcoming trade show, it is claimed that exhibitors will not regret the effort they may have to make in fitting it in with their other arrangements.

Priscilla Dean as a Lancashire Pit Girl.

Priscilla Dean has been seen in many rôles, and no doubt much interest will be manifested in her new rôle as a Lancashire pit girl in "That Lass o' Lowries," by Mrs. Frances Hodgson

Digitized by Google

ondon Trade.

of the Renting Houses.

Burnett, which will shortly be trade shown in London by European Motion Picture Co. Priscilla Dean is cast in the rôle of an ordinary pit girl cursed with a father who is the bully of the mine and of the district. At home she is his abject slave, merely because he is the stronger. She, however, has inherited her father's dominant traits, and at the pit she is as much master of the other women workers as he is of his own home. The cast includes Robert Ellis, Beatrice Burnham, Kathryn McGuire and Wallace Beery.

"The Yosemite Trail."

Dustin Farnum is the popular star of the next Fox offering entitled "The Yosemite Trail," which, we are informed, will be trade shown at the Shaftesbury Pavilion on Tuesday next, February 13, at 11 a.m. An adaptation of the well-known story by Ridgwell Cullum, "The Yosemite Trail," filmed amid settings of picturesque grandeur—the world-famed Yosemite Valley—is a powerful story of a man's treachery, and the hero's ultimate success and happiness. Dustin Farnum is well suited to his rôle, which is said to provide him with a characterisation in which he excels. Other well-known players in the cast deserving of special mention are Irene Rich, who is the star's leading lady, Frank Campeau, Walter McGrail and W. J. Ferguson.

"The Flirt" to have West-End Run.

Mr. Edwin J. Smith, of the European Motion Picture Co., Ltd., after having viewed the new Hobart Henley production, "The Flirt," a picturisation of Booth Tarkington's famous novel, decided that the picture was of such unusual quality that it demanded a West End run. "As a result," he announces, "we have just made arrangements to run it for a short season at a West End theatre. In my opinion, 'The Flirt' strikes an entirely new note in production, and places the name of Hobart Henley among the very limited list of producer geniuses. If Dickens were alive I believe he'd glory in this homely picture, which marks a new development in screen art."

Kilner Trade Shows.

Mr. F. W. Kilner is now busily engaged in arranging a series of special London trade shows for the first three or four of his "super program pictures," the announcement of which has caused so much interest throughout the trade. Mr. Kilner has always been a strenuous opponent of blind-booking, and it is not his intention to accept any bookings for these pictures before exhibitors have had a chance to see them on the screen. The London shows will be followed by a series of exhibitions throughout the provinces, so that a just opinion may be formed of the quality of subject that comes within the "super program" category. Although the names of many of these films have already been announced, the exact order of their appearance has not yet been finally settled, but Mr. Kilner promises that at each of these trade shows he will present in addition one of a special series of comedies, in regard to the popularity of which he is extremely optimistic. Next week we hope to be able to announce the first of these exhibitions with the names of the subjects that will be shown.

SCENE FROM "THE YOSEMITE TRAIL."
A new Fox picture.

Walturdaw's "Preferred."

The first "Preferred" subject to be seen over here will be "Thorns and Orange Blossoms," which the Walturdaw Co., Ltd., will screen at the Alhambra next Tuesday at 11 a.m. This will, we understand, be followed by "Shadows," featuring Lon Chaney. "Shadows," it is interesting to note, received a tremendous reception in America. The wonderful characterisation of Lon Chaney as a Chinaman is said to be one of the outstanding features of the film. "Preferred Pictures" are scheduled for immediate release, and exhibitors should certainly make a point of attending the Alhambra next Tuesday for the presentation of the first Walturdaw "Preferred" subject.

"Four Horsemen" for the West End.

The management of the Marble Arch Pavilion announce that they have secured "The Four Horsemen of the Apocalypse" for an exclusive West End presentation, commencing Monday, February 12, two weeks after the conclusion of the famous picture's successful run at the Palace Theatre.

Wanda Hawley, with Peter de Cordoba and Nigel Barrie, who are appearing in "FIRES OF FATE," a new Gaumont film.

Digitized by Google

FOREIGN PRODUCTION IN GERMANY.

Big Advantages for Foreigners—Many Drawbacks from the German Point of View—The Rate of Exchange and the Export Situation in Germany.

By HEINRICH FRAENKEL. Foreign Editor of the "Licht Bild Buhne."

EVERYBODY knows that there has been a great deal of foreign production in Germany within the last two years or so—Famous-Players, to begin with. It is equally well known that this great American concern's producing activities in this country have turned out to be one of the biggest financial failures in the history of moving pictures, as, considering the huge sums invested, only a very small amount of useful work has been done. I am not going to explain here, to any length, the E.F.A. business, nor to deal with the present outlook in that particular matter, the more so, as, of course, very much depends on the further decisions of Mr. Zukor, who is expected here in the middle of February. But one thing will be quite clear to everybody: the idea underlying the foundation of the E.F.A. (*i.e.*, the idea of foreign production in Germany) was perfectly sound, and only doomed in this particular case owing to the hopeless mismanagement of the business on the part of Mr. Rachmann.

Other Foreign Producers.

Apart from Famous-Players there has been a great deal of foreign production lately. To quote a few instances, the American director, Fred Wiehl, produced here a couple of comedies (with German cast and cameraman) which will be (or have been) released in the U.S.A., and only quite recently two British directors, Adrian Brunel (for Atlas Biocraft) and George Dewhurst, have produced the better part of some pictures in German studios with an international and a British cast respectively.

What It Means—From the Foreign Point of View.

Now, what is the meaning of all this from different viewpoints? For the foreign producer, apart from the general inconvenience connected with working in a strange country, producing in Germany seems to be an excellent scheme throughout. For the money he pays his supers at home he will here be able to hire the services of quite a well-known actor, pay studio rent, and procure costumes, board and lodging. As a matter of fact, everything he requires will cost him a small percentage only of the prices charged at home. With reasonable economy and no undue squandering, he might be able to complete a super production here on less than a two-reel comedy would cost him at home.

The German View-Point.

So far, so good. Now, what about the German point of view? Of course, we like to see foreigners doing well in this country, the more so as this can only help to further that international understanding which is the backbone of international business. But there are several aspects rendering foreign production in this country not altogether as pleasant for Germans as it seems to be at first sight. First of all, as I have pointed out already, foreigners finding most things here ridiculously cheap tend to "splash" their marks a little, spoiling thus the market for German producers. To quote an instance, one British director (who did some very fine work in German studios) would, after a hard day's work, in spite of my warnings, insist on treating his studio workers to a round of champagne. This was certainly very kind of him, but, still, I don't think his successor in the studio will have liked it, as he couldn't even treat the same workers to a round of lager beer.

Export—Profits.

Foreigners used to point out that we produce rather cheaply, and often ask, and get, for the rights of a single country a sum exceeding the entire cost of production. This is perfectly true, although a case like that is the exception rather than the rule; still, even, if it does happen, a seemingly very high profit of that kind would be only fair, as in view of the general economic situation we are absolutely dependent on such export profits. Of course, competition is the very life of business, and will go a long way to satisfy the demand for "better pictures." Besides, we are not going to grudge to anybody such facilities for profitable work as he may find and be able to make use of. Still, I thought it very expedient that all these important problems (which, of course, can only be briefly outlined in a small article like this) should be clearly understood abroad.

Italian Stars in Vogue.

It is becoming quite customary with German film producers to engage foreign artistes, Italian stars apparently being in vogue at present. Phœbus Films, one of the strongest and most active of the younger German film companies, have secured by long term contracts the well-known Italian stuntists, Alfredo Galaor and Luciano Albertini, the latter being co-starred with Lya de Putti in a film called "Pampas Rider," which is being directed by the Italian producer, A. F. Bertony. National Film is also using Italian stars, Righelli having almost completed the production of "Boheme," featuring Maria Jacobini. Just a few days ago Decla has released (in the Ufapalast) "A Glass of Water" (taken from Scribe's well-known comedy), which may be considered, so far, as one of the finest successes of the season, having been enthusiastically received by public and Press.

Pathe and Emelka.

There have been many rumours, often denied, about close co-operation between the big French and the leading South German concern. One thing is certain, that the increase of capital from ten to sixteen millions, registered lately by "Südfilmhaus" (one of the Emelka's companies), is almost wholly accounted for by Pathé.

Raw Film.

There have been many attempts to break the Agfa's monopoly by founding new raw stock factories; one of them seems to be quite noteworthy, *i.e.*, "Antargin Rohfilmfabrik," which was registered in Berlin with a capital of ten millions. The firm is said to use a new patent of producing raw film without using any silver; this would make the stock produced by the new company much cheaper than the usual kind of raw film, apart from having the additional advantage of being incombustible. The first results have been excellent, and further practical tests are looked forward to with considerable interest.

Digitized by Google

FIRST NATIONAL AIMS.

By RALPH J. PUGH

(Managing Director, Associated First National Pictures, Ltd.)

AN anniversary is a useful milestone in the career of any undertaking—it affords an opportunity of reflection and general stocktaking.

When film history comes to be written it will have to be recorded that the past twelve months have witnessed substantial progress in the elimination of many obstacles to the establishment of the kinema theatre as the most popular means of entertaining the public.

RALPH J. PUGH.

First National aims are naturally directed towards profitable business. It is the only justification for its existence as a business organisation; but their methods have been dictated by that "long view" which recognises the need for preserving and improving the sources of income. In dealing with their customers they have, in common with other successful organisations in their midst, endeavoured to establish a reputation for fair dealing, encouraging a desire on the part of the exhibitor to come again.

Again, in regard to *publicity*, the aim has been to encourage exhibitors to advertise the film sold to them, on the theory that increased publicity would increase the business at the theatre to the general advantage of customer and First National.

The supply of posters and all other publicity aids at actual cost price is one of the practical means of encouragement adopted to support this policy.

I have very tangible proof that this concession has been of great advantage to our customers and ourselves, and it is not too much to claim that publicity aids at cost will go a long way toward the popularising of the kinema.

The First National methods of exploitation have been an outstanding feature of the first year of their existence in that the aim has been to improve the business of the kinema by the creation of an enlarged kinema public.

First National have also endeavoured, in every possible way, to encourage exhibitors in the proper presentation of the pictures. I am confident a large number of small theatre owners in the Kingdom could, in spite of the limited facilities at their disposal, improve the appeal of the film by taking the trouble to properly present it. To aid these exhibitors our exploitation department has been formed, and it is at the disposal of all our customers.

Dealing with purely trade matters, it has been suggested by critics of the First National premiere run policy that it is an inadequate substitute for the trade show—this, apparently, is based on the wrong assumption that our premiere runs are confined to London. Our policy is to arrange for these to take place in *all* key cities throughout the Kingdom during the first four weeks from the date of the initial premiere performance; the general release following about four weeks from the same date.

Discussions are now in progress as to the form of contract to be used between renter and exhibitor. It is my experience that our customers rarely read the contract terms. With mutual confidence between both parties to the deal the contract consists of little else than an undertaking to hire and deliver respectively; date, price, run bar and carriage being the essentials. I believe our contract form to be fair and reasonable. If at any time it is discovered (owing to unforeseen circumstances) that a real hardship would be inflicted by insistence upon strict compliance, First National would follow the example of all other reputable houses and meet the case fairly, whatever legal rights the contract granted.

Digitized by Google

LIVING UP TO PROMISES.

By PERCY PHILLIPSON
(Sales Manager, Associated First National Pictures, Ltd.)

IN every walk of life it is noticeable that many men (and firms, for that matter) take the line of least resistance, which chiefly consists of glibly making promises which are as easily forgotten. The giving of these promises has temporarily overcome the difficulties of the moment, the giver saying to himself, "sufficient unto the day is the evil thereof," and giving no thought to the morrow when the conditions of the promise are expected to be fulfilled. There are others, however, to whom this easy-going method of dealing appears to be if not actually dishonourable, at least an unbusiness-like one. Amongst these latter, I think, with all modesty, that Associated First National Pictures, Ltd., can claim a place. Just a year ago, at our inaugural dinner, a promise was made for "better pictures and a square deal." These few words were not merely a phrase uttered after the "walnuts and the wine," but a very definite and pronounced statement of a great and sincere intention. In making it, we earnestly intended to live up to every letter of it, and by our acts convince the minds of British exhibitors that here at least was a firm which believed in straight dealing—which meant what it said, and intended to fulfil its every promise. Time alone could prove whether the hopes then raised would ever reach fruition. Time has proved that these hopes *have* reached fruition. Twelve months have passed since our statement was made. During that time we have striven to live up to the letter of our promise in its widest sense. "Better pictures and a square deal," we said, and a mass of congratulatory letters telling of capacity houses, astounding receipts, and absolute satisfaction have come from our exhibitors. "Smilin' Through," "Man—Woman—Marriage," "East is West," "Oliver Twist," all these have fulfilled our promise of better pictures. We have satisfied the showman—he has satisfied his patrons, and thus in the fullest sense have we lived up to the first part of our promise. But in order to see that every one of our customers is a satisfied customer, it has been essential to live up to the second part of our promise and give each and every one of them a *square deal*. Since the inception of the kinematograph industry many malpractices have sprung up and have had the effect of antagonising the two great sections of the trade, namely, exhibitors and renters. With the present-day state of commerce it is surely essential that the industry should stand united as a whole. Harmonious co-operation between every section is essential, if every section of that industry, collectively and particularly, is to prosper. One of the worst evils which have arisen is the malicious practice of hawking contracts. The representatives of houses whose glib promises were never meant to be kept, squeezed the buyers far beyond their power to pay. The buyer naturally retaliated in long haggling, bartering and arguing, with the result that the salesman not satisfied with the price eventually arrived at—naturally lower than his original demand, would endeavour to obtain a better deal elsewhere, to the ultimate discredit of the house he represented and the bitter resentment of the exhibitor in question. The one method of eliminating this iniquitous system was to provide the salesman with the fullest data concerning seating capacity, size of the town, prices ruling, and other information which would enable us to make a just and equitable price, allowing a fair profit for the man who was to screen the picture. Every one of our salesmen is provided with this information before he approaches the customer. We cannot impress too strongly upon showmen the fact that the price we ask has already been carefully worked out, with his interests more than ours in view. We do not want to barter with exhibitors; we quote them a price that will show a profit. We do so for one reason. With the vast series of pictures we have to offer, it is essential, for the continuance of this house, that every one of our customers is truly satisfied with every one of our pictures. This could not be the case if we oversold our commodity. Our great aim is to obtain the confidence of the great mass of exhibitors. Only by so doing can we remain an effective selling organisation, giving satisfaction both to our customers and ourselves. As every thinking man will appreciate, we look to them for our existence as they look to their patrons for theirs. If we demand impossible prices from them, they must eventually go out of business. If they go out of business, we have no one to whom we can sell our goods, and must also close down. So much so, that we state frankly that we are prepared in the event of a picture not up to expectation, to grant a customer a reduction on his hiring fee, provided we are satisfied that everything that could be done was done to exploit it to the full. Rather than allow him feel that we have sold him an unprofitable commodity, we will forego *our* profit. Let the exhibitor be frank with us as we are frank with him. Should he have a big success with a First National Picture, let him tell us so, even as he does when a picture has not been quite so successful. We have done everything in our power to play the game with him. Our travellers are fully empowered to close a deal without reference to head office, thus giving effect to his oft-repeated demand for "the simultaneous signing of contracts." As stated before, unity is not only strength, but is essential to progress in every industry. We, for our part, have lived up to our promises.

PERCY PHILLIPSON.

Digitized by Google

Digitized by Google

MAURICE TOURNEUR'S "LORNA DOONE"

Digitized by Google

EXHIBITION AND EXCELSIS.

By Major F. V. BLACKWELL, C.B.E., M.C.

(The well-known publicist, whose advising ability has been further applauded by the success of "Smilin' Through," "East is West," "Oliver Twist," and the "Eternal Flame.")

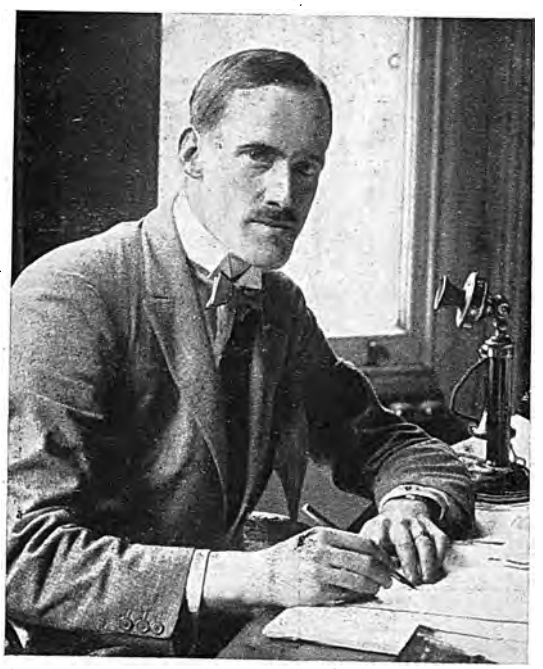
PUBLICITY is the life blood of up-to-date industry. Exploitation is the soul of exhibition.

Publicity is the greatest power on earth, but alone can only just gild gold.

Give the public what they want, and they will want what you give, but they will want the best!

An organisation that makes percentages out of easy aids to the public is like a decrepit orange that tries to live on the pip.

Companies, Organisations, and Partnerships that merely give dinners to get business, forget that the brain, particularly of the exhibitor, is not situated in the abdomen.



Major F. V. BLACKWELL, C.B.E., M.C.

If Shakespeare had lived to-day he would be writing scenarios, and perhaps Bacon would have been doing his Press advocacy.

Ovid wrote: "Be rather as you are than as you were wont to be before; make your way when the sea is placid and be safe." The sea of promise beckons, the horizon of success welcomes you. Is your vision good?

Ralph Hodgson wrote in words of Gold: "God loves an idle rainbow no less than labouring seas." Work is futile, Art is vapid, and Publicity is vain unless you are desirous of aiding that great constituency of human thought which longs for your help.

If Michael Angelo or Benvenuto Cellini were with us to-day they would have stated how high the art of the exhibitor should be. Exhibition of pictures is not a nefarious coining factory or even a quick money-making agency; it is an art of the greatest idealistic value.

The kinema industry has killed and forgotten the cheap adventurer of the pawnbroking class; it aches to help the world, but its future is and must be with the understanding exhibitor.

Clarkson may quickly supply the costumes of Norma Talmadge in either "Smilin' Through" or "The Eternal Flame," but only knowledge of public understanding, or love of greater life, will tell the true moral of their wondrous lasting beauty.

THE ASSOCIATED FIRST NATIONAL PICTURES, LTD., are ASSOCIATED with every exhibitor who has the high interests of the ultimate aims of the film industry at heart.

They are FIRST in every field of this great industry, whether it be inauguration, stars, production, photoplays, exploitation, or aids to exhibition.

They have become NATIONAL by virtue of their high-principled, inspired, pleasing, and popular appeal.

They are PICTURES because ASSOCIATED FIRST NATIONAL PICTURES spells that word. Moreover, they are LIMITED by nothing but the sky.

Digitized by Google

CAPACITY

During the past twelve months our custc
pictures and "a square deal" we mean it.

Below are a few extracts from many hundr
ceived from Exhibitors regarding those of our

These expressions are unsolicited.

They are messages, not written by or for ou
tributed by satisfied Exhibitors throughout
proof of the Box Office value of **FIRST**

SHEFFIELD.

"'East is West' *broken records* at Cinema House, Sheffield. Thanks for this magnificent attractions. All patrons highly delighted."—MORTON, Sheffield.

LEEDS.

"'East is West' playing to *enormous business*. Queues lining theatre every day in spite of keen competition. Opposition strong: 'Foolish Wives,' 'Bill of Divorcement,' and 'If Winter Comes.' Hearty congratulations."—DENHAM, Majestic.

MANCHESTER.

"'Smilin' Through' playing to *absolute capacity* in both Manchester and Liverpool. Manchester turning them away."—BENNETT.

BRADFORD.

"Spite of elections and strong opposition, 'East is West' opened to *best Monday's business in months*. Patrons delighted with picture."—MOORE.

LEICESTER.

"'Man—Woman—Marriage' was shown here yesterday to crowded houses. *Hundreds refused admission*. Patrons expressed themselves delighted with the story, the masterly acting, beautiful settings, and brilliant photography. Without hesitation it is a great film, and should appeal to everyone. To-day still showing to crowded houses."—MANAGER, Cinema de Luxe, Leicester.

CLAPHAM.

"After *seven days' wonderful business* with your super-film, Man—Woman—Marriage,' it is a great pleasure to express my appreciation of the manner in which you, as a renter, exploited the picture *direct* to the public, and the success achieved was undoubtedly due to its exploitation and the excellent production of 'Man—Woman—Marriage.'"—CASTLETON KNIGHT, Majestic.

BRIGHTON.

"'Man—Woman—Marriage' opened big here at the Academy, Brighton. Picture is undoubtedly an outstanding attraction. Your publicity is great assistance. Congratulations—give us more like it."—JOHN WALKER, Academy.

Digitized by Google

PICTURES!

ners have realised that in offering better

tds of congratulatory letters we have re-
productions which have already been released.

r Publicity Department. They have been con-
Great Britain, and are the most convincing
NATIONAL ATTRACTIONS.

SUNDERLAND.

"'Smilin' Through' showing at Havelock Picture House, Sunderland, to huge audiences very much above normal. *Queues four deep* waiting admission. Public opinion in Sunderland is: 'superb entertainment.'"—TRAVERS.

HOLLOWAY.

"'Smilin' Through' has *knocked the bottom out of all attendance records* up-to-date at the Marlborough Theatre.

"I thought 'Queen of Sheba' had established figures that were unbeatable. 'Smilin' Through' smashed its way through every and anything. I am wondering now what could possibly create a fresh record."—VICTOR SHERIDAN.

GLASGOW.

"'Man—Woman—Marriage' *most successful picture yet shown* in Glasgow. Unable to accommodate crowds in spite of the following opposition: 'Way Down East,' 'Bohemian Girl,' 'If Winter Comes,' Owen Nares, 'Carpentier v. Siki,' and Glasgow Exhibition."—LINAY, New Savoy.

TOTTENHAM.

"Congratulations on your wonderful film, 'Smilin' Through.' I have just concluded a great three days' run, showing to well over *13,000 people* during the three days."—JAMES D. SAUNDERS, manager, Canadian Rink Cinema.

SOUTH SHIELDS.

"Exceptional business, six days, with 'Smilin' Through.'"—BLACK BROTHERS, Scala, South Shields.

BIRMINGHAM.

"Unanimous opinion of audience, 'Man—Woman—Marriage' wonderful film. Showing to *full houses.*"—MANAGER, Futurist, Birmingham.

BELFAST.

"'Man — Woman — Marriage' *breaking all records* at Picture House, Belfast."—COOKE.

Digitized by Google

Still More "BETTER PICTURES."

"Mighty Lak a Rose."

Adapted from the well-known song, charged with every pathos, this wonderful Edwin Carewe production will undoubtedly live long in the memory of all who screen it.

"Minnie."

Directed by Marshall Neilan, this splendid photoplay deals with the adventures of a "Cinderella of the sink." The leading characters are played by Leatrice Joy and Matt Moore.

NORMA TALMADGE in

"The Voice from the Minaret."

Screened with consummate art, and filmed under the masterly direction of Frank Lloyd, this romantic adaptation of Robert Hichen's wondrous stage play is indeed a certain box-office winner. With Eugene O'Brian playing opposite the star and packed with real drama, love, interest and punch it will be one of THE pictures of 1923.

"Dangerous Age."

John M. Stahl has already proved himself a director whose insight into the drama is unsurpassed. In the "DANGEROUS AGE," he has given us a picture which has been acclaimed by every Press critic in America to be a masterpiece.

STRONGHEART in

"Brawn of the North."

Larry Trimble and Jane Murphin have outshone their previous successes with "Strongheart," the wonder-dog, in this thrilling photoplay. Exhibitors who played "THE SILENT CALL" can book "BRAWN OF THE NORTH" with every confidence.

Digitized by Google

Kinema Trade Activities in Liverpool

Famous-Lasky's Successes—Lowering Prices: A Flat Rate of Sevenpence—A Walturdaw Bet.

From our own Correspondent.

ON behalf of the Liverpool establishment of Famous-Lasky, Messrs. H. D. Nisbet and Auguste Denton attended the Annual Conference in London yesterday, of the firm's headquarters and Provincial managers and leading representatives. Upon his return Mr. Nisbet hopes to be in a position to impart to Famous-Lasky's extensive clientele in this area much useful and interesting information regarding the firm's new output. Exhibitors in this territory who have so far shown "Saturday Night," "Young Diana," and "Bought and Paid For," three of the most recent Famous-Lasky films to be released, report them as admirable box-office propositions. Locally, two of the three have, up to the present, been publicly shown at the Futurist and Prince of Wales, and the third is due to shortly enter upon a run at the Palais de Luxe. A fourth subject, "The Good Provider," will be exhibited in the district at an early date.

Advertisement Films.

I learn that the Adlets Cartoon Advertising Films have appointed as their district agent in this area Mr. J. Herbert Rigby, of 175, Grove Street. The Adlets Cartoon system is certainly one of the most up-to-date methods of advertising through the medium of the screen, and to an interested and appreciative audience Mr. Rigby, who is a familiar figure in kinema circles hereabouts, gave, in the Kinema Exchange, Bold Street, an exhibition of these films.

A Penny Changes Hands.

An occurence previously unknown in the experience of Mr. S. A. Jones, of Walturdaw's—and he has been connected with them for a long time now—is worth recording in connection with the trade shows, on successive days last week, in Manchester and Liverpool, of a film entitled "Your Best Friend." In Cottonopolis the picture was well applauded by the exhibitors present, and Mr. Jones offered to bet Mr. F. G. Donne (one of the London representatives of Walturdaw's, who was present) a penny that the film would not evoke any applause in Liverpool. Mr. Donne offered to make the stake a "fiver," but Mr. Jones stated that a penny was the extent to which he would go. Next day the representative assembly of exhibitors who attended the trade show of the production gave many cordial "hands," whereupon the penny duly passed into the possession of the visitor from London. He, however, informed the loser of his intention to have the coin suitably engraved as a souvenir of the occasion, and to return it to its former owner. Walturdaw's trade shows have not infrequently been applauded either in Liverpool or Manchester, but the present happening is unique in that it is the first time applause has been forthcoming for the same film in both cities.

New Manager for the Bedford.

Arrangements were made for Sam Darlington, formerly of the Lyric Picture House, in Everton Valley, to embark, on Monday last, upon his new duties as manager of the Bedford Kinema in the populous and well-"pictured" Walton district of the City. The Bedford is one of the numerous kinemas on both sides of the Mersey with which the name of that enterprising picturedrome personality, Mr. J. F. Woods, is prominently associated. All success to Mr. Darlington in his new capacity.

Success of "Dick Turpin's Ride."

Frank Nolan, in whom the Lyceum, Garston, has as go-ahead picturedrome manager as is to be found in this part of the country, has found that "Dick Turpin's Ride to York," both from an artistic and patronage-drawing point of view, is all that its producers, Stoll's, have claimed for it. He had it as his principal attraction for the second half of last week, and doubtless wished that he could have retained it for some time further.

An Ex-Wardourite.

While in Wardour's well-appointed offices in Mount Pleasant the other day, calling upon W. B. Rawson, I was pleased to meet J. L. Schofield, who was Mr. Rawson's predecessor in the management of Wardour's Liverpool interests. Mr. Schofield, who is now proprietor of the Picture Palace, Mold, had travelled specially to the Merseyside in order to be present on Friday night at the "*Moulin Rouge*" Carnival, promoted by Mr. Rawson, and more particularly referred to elsewhere in this issue. Mr. Schofield reports that, as far as Mold and other North Wales places in that neighbourhood are concerned, business is on the quiet side from the entertainment point of view, but nevertheless he is getting his share.

Illness of Reg. Askew.

His friends will learn with regret of the illness of Reg. Askew, who was for a number of years local manager for Granger's, and will unite in wishing him a speedy return to full health and strength.

Flat Rate of Sevenpence.

The example set by Arthur Sharp, manager of the Claughton Picture House, Birkenhead, in determining, as far as possible, to return to pre-war prices, is one that, doubtless, the picture-loving section of the community in all parts of the country would like to see emulated. His latest sample of enterprise, and desire for the public enjoyment, has been forthcoming during the present week in connection with the great Griffith picture, "Way Down East," which he booked for a full week's run. He threw open the whole of the seating accommodation of the hall, which has a capacity for one thousand, at a flat rate of sevenpence, both for adults and children. To render the presentation of the film as perfect as possible the services of a full orchestra, under the able baton of Mr. Burgess, were requisitioned.

Liverpool Double for "Jackie."

In a competition for the best double of the popular little screen star, Jackie Coogan, the Merseyside district has come out creditably. The second and third prizes—the gift of Associated First National Pictures—have been awarded respectively to Francis Kelly, aged eight, Birkenhead, and Reggie Standing, aged nine, Ealing Road, Liverpool.

Digitized by Google

SCENE FROM "THE PRODIGAL SON."

The Prodigal Son.

A unique production of great length which faithfully portrays the story.

RELEASED BY STOLL.
Length, 17,000 *feet.*
Release Date not yet fixed.

IT is doubtful if any picture of recent times has been more discussed than the Stoll's super-production, "The Prodigal Son," since its screening at the Royal Opera House last Sunday. The very fact that Stoll's had decided, owing to its length, viz., 17,000 feet, to put the picture out in two parts, and the additional fact that thousands of pounds had been expended upon this production, accounted for the tremendous audience of exhibitors that awaited its premiere. Candidly, the most debatable point about this picture is its length. It seems to be generally agreed that the picture is far too long. Should it be cut? That is the question which Stoll's have answered by announcing that they will not cut a single inch. "The Prodigal Son," as a film, is a faithful picturisation of the famous novel. It vividly portrays on the screen the entire length of the book. It would appear almost as if Mr. Coleby had taken the novel and gone from page one to the extreme end, depicting incident after incident, and, therefore, it will be seen that, produced on these lines, such a picture could not be compressed into a smaller length.

As Mr. Coleby has produced this picture it is doubtful if it can be cut, and although the film is undoubtedly tedious in many of its scenes, yet it must not be lost sight of that what was shown on Sunday night was 17,000 feet, and that the public will not see this at one sitting. "The Prodigal Son" is to be put out in two parts, one of 9,000 feet and the other of 8,000 feet, and it must be remembered that Hall Caine's famous novel had a tremendous sale in this country. It was read by hundreds of thousands of people. A. E. Coleby, the producer, has not attempted to adapt the picture, consequently no criticism can be passed upon the story, for it is entirely a faithful representation of the novel. It has the merit of being taken on the actual locations mentioned in the book, is extremely well acted, and finely photographed. Its settings in Iceland are well done. Numerous shots of the wild and desolate country appear very beautiful in the picture, and, indeed, the whole of the locations, both here and at Nice, are a delight to the eye. The producer has been well served in this picture by his actors. The cast is small but they have the merit of appearing sincere. In particular, Stewart Rome's performance is easily the finest of his career.

SCENE FROM "THE PRODIGAL SON."

The story is probably familiar to most kinema-goers in this country. In brief form it is as follows: Magnus Stephenson, elder son of the Governor-General of Iceland, renounces his claim to the hand of Thora Neilsen in favour of Oscar, his brother, who wins Thora's love on returning home from an English university. After their marriage, the young couple leave for a honeymoon trip to the South of France, whither they are accompanied by Thora's sister, Helga. Prompted by Helga, to whom he is drawn irresistibly by a mutual love of music, Oscar gambles heavily, and forges his father's name to a bill in order to pay his losses. After their return to Iceland, Thora gives birth to a child, which is taken from her through Helga's malicious influence, and, in an attempt to recover it, she dies.

Oscar's forgery comes to the knowledge of his father, who mortgages everything he possesses and employs Magnus' heritage to meet the bill. Exiled from Iceland as a result of this discovery, Oscar is befriended in London by a young musician, who takes him to Nice, where he again meets Helga. To satisfy Helga's demands, Oscar starts gambling. Having feigned suicide in order to escape, he travels to London, under the assumed name of Christiansson. Sixteen years later, Oscar, now known as the wealthy and famous composer Christiansson, returns to Iceland and arrives at his home to find that it is to be sold the next day to pay interest on the mortgage. In the middle of the night he departs, without having disclosed his identity, leaving with his daughter a sum of money sufficient to pay off the whole mortgage.

The picture, undoubtedly, is a very sincere and well thought out production, and not only on account of its title, but for its production excellence will appeal to patrons of kinemas. Practically every scene in the book is reproduced in the most faithful manner, and wherever scenes had to be taken in Iceland, Italy, and France, there the producer has journeyed so that nothing should appear on the screen that was not a real representation of the novel. If anything, Mr. Coleby has been almost too literal in his adaptation, for there are so many subtitles that the picture at times has the appearance of being interspersed with far too much descriptive material.

The acting of every member of the cast is remarkable for its fidelity to the book. Stewart Rome as Magnus, gives a convinc-

Review of Ne

All About This

Digitized by Google

w Productions.

Week's Pictures.

ing performance that stands out as a really fine portrayal of Hall Caine's work. It is no mean task to portray such a character, and Mr. Rome can be well proud of his success. Henry Victor, as the Prodigal Son, is also extremely well cast, the only criticism being that his make up in the latter stage of the film is not sufficient to deceive a mother's eyes. He has, however, done well in this picture. Mrs. Hayden Coffin, as the mother, gives an almost faultless performance that is, without doubt, a vivid portrayal of a mother's love. Collette Brettel is fairly satisfactory as Thora, but not too convincing in the big scenes in this production. The rest of the cast are entirely adequate to the demands made upon them.

"The Prodigal Son" is a picture that is undoubtedly a credit to British film production, and whatever may be one's opinion on its length, it should certainly be remembered that by its title and general appeal, it is essentially a showman's proposition. After all, one must look to its value as a pay-box proposition, and in view of the fact that the novel has been so well read this picture will satisfy readers of the book, and at the same time entertain those who have not read the novel.—E.W.F.

The Eternal Flame.

Norma Talmadge as star in a film based on a story of Balzac.

RELEASED BY FIRST NATIONAL.

Length, Eight Reels.

Release Date, March 5, 1923.

ANYTHING produced by Frank Lloyd, or in which Norma Talmadge appears, is certain to receive the respectful attention of the kinema world. When, further, a production boasting the names of both these artistes is derived from a novel of Balzac's we look for something out of the ordinary run. "The Eternal Flame," therefore, will command special attention for the fact that the work of three people, so eminent in their respective spheres as those we have mentioned, is conjoined in its creation.

And for several reasons the interest is well merited. Balzac's story, "La Duchesse de Langeais" (from which "The Eternal Flame" is taken) is a not unworthy specimen of this master's superb portraiture of French life and manners (period, Louis XVIII). Frank Lloyd has caught admirably the general atmosphere of that period, and Norma Talmadge has brought all her art of romantic pathos to give life to the extremely mixed character of the Duchess. There are some elegant scenes of the *beau monde* as it lived and moved in the elegant French society of the period, and the acting of all the principal characters is commendably refined and restrained. But the entertainment provided by the film as a whole cannot be described as very exciting, or, in one or two respects, very convincing either. The story, briefly summed up, is as follows: The Duchess of Langeais, a beautiful young woman of sterling character, finds herself regarded as a toy by her warrior husband, who wagers on her purity just as he would upon a falcon or horse. His interest is centred upon his own life, and he leaves to take command of the army at the front without a thought for his wife. In this loneliness, she finds friends who seek her love; but to all she

SCENE FROM "THE ETERNAL FLAME."

remains aloof, until General de Montriveau, an intimate of Napoleon, arrives. At first it is a game to see if any charm is able to make a dent in the inflexible iron soul of this soldier; but it passes that stage. The general is carried away by her sincerity. He refuses to listen to malicious whispers about her. A moment of vanity, the desire to be known as the conqueror of the man who has never fallen in love, ruins the duchess. One expression of triumph is caught by the general, whose entire faith in her virtue and sincerity is shaken. Then it is the woman who pays.

The general kidnaps her, to make her pay for her deception by branding her. When the torture appears inevitable, she bares her soul to him and declares that she is ready for the punishment. Her fervour convinces him to the extent that he releases her from the impending punishment, but refuses to hold any further love for her. Her letters for forgiveness and of explanation fail to find a welcome. Although her husband has died, she finds, at the end of months, that her love must perish and resolves to enter a convent. At the last moment the man who spurred the general on to believe malicious gossip about the duchess admits his mistake. In a convent on a beautiful Mediterranean isle he finds the duchess about to take her final vow, but love overcomes her determination to renounce all worldly things, and their reunion becomes one of happiness.

The motives and actions of the two leading personages, as outlined above, may read plausibly enough in the original story, but somehow they do not make a very convincing appeal on the screen. The branding-iron scene, especially, seems hardly to

SCENE FROM "THROUGH FIRE AND WATER."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

suggest the sophisticated atmosphere of Paris in the late eighteenth century, so much as the cruder code of Los Angeles in the early twentieth. The reconciliation between the duchess and the general in the convent is well acted, but ends abruptly. But, then, of course, we are dealing with a lady of a peculiar temperament, one who is subject to abrupt changes of mood and motive. Even so, the film is rather sparing in its exhibition of character. We have to take a good deal for granted, and are, consequently, not greatly impressed by the psychology of the story.

But Norma Talmadge does her best with a part that could never be made to shine too brilliantly through the medium of the silent drama. She is best perhaps as the nun. Norma is ably supported by Conway Tearle as Montriveau. Others who do well in small parts are Adolphe Menjon as the duke (of whom we should liked to have seen more) and Irving Cummings as the Count de Marsay.

Through Fire and Water.

Splendid British production excellently produced and superbly photographed—A picture full of action, and a certain money-maker.

RELEASED BY IDEAL FILMS.
Length, 6,200 *ft.*
Release Date not yet fixed.

THE first of the Ideal supers screened to the trade on Tuesday morning was well calculated to give one a fine appetite for the two other companion pictures, for "Through Fire and Water" proved to be a thoroughly well produced British photoplay, full of action and thrills throughout, superbly photographed and finely acted.

Thomas Bentley, who has produced this picture, is to be congratulated upon giving us a production that teems with thrilling incidents, culminating in an exciting motor boat race which is a splendid climax to the picture. The story of "Through Fire and Water" is adapted from the well-known novel, "Greensea Island," and contains all the ingredients for a photoplay that will make an instant appeal to every picture-goer who loves to see thrill upon thrill piled upon each other in quick succession.

Aided by a remarkably fine cast and some equally remarkable photography, the picture, with its splendid continuity, provides a well-balanced entertainment. The story briefly is as follows:

A great treasure has been stolen by a man named Jennaway and hidden on a lonely island. After a time he falls sick at his island home, and, in his delirious ravings, at the point of death, confesses to the presence of his loot in the house. Dr. Manning, who attends him, overhears, and his cupidity is excited, his whole body and mind being forthwith bent on discovering the whereabouts of the treasure. Meanwhile, Jennaway's sailor nephew and heir, John Dryden, arrives on the scene—as does also Christine da Rhoda, the daughter of the man from whom the treasure had been stolen, and who is bent on recovering it.

Dr. Manning endeavours, unsuccessfully, to get Dryden out of the way by flinging him into the river from the dock where he is walking. Baulked in that direction, he tries to ingratiate himself with Christine, and when that trick, too, fails he inveigles the girl to his houseboat, whence she is rescued by Dryden after a fierce fight. Manning then engages the help of a ruffian named Craill, and the two come upon Dryden in the act of discovering the treasure in the island house. Knocking him senseless, they gag him, tie him to the banister, set the place alight, and make off from the island in a motor boat. Christine, who had also been imprisoned in her lodgings by the plotters, escapes, swims to the island, and rescues Dryden. Then follows a fierce pursuit by motor boat, each party firing at the other, while the waves break upon the decks of the tiny craft. Manning is shot dead in the fight. And so his plans are at last brought to naught, the jewels are recovered, and the story closes on a pretty love note.

As will be seen, the plot is of a character that lends itself to film production, and the producer has taken full advantage of its many possibilities. Perhaps the most thrilling scenes in this production are those in the fight between Dryden and Christine against Doctor Manning and Craill in motor boats tearing through the sea. This is particularly well done, and worked up to an exciting climax. A bare-fisted fight between Dryden and Manning is also exceedingly vigorously contested, whilst throughout the whole of this picture there is a continuation of gripping situations. The locations have been selected with an eye to their picturesque effect, and the photography is splendid throughout.

This picture has the merit of being acted by a very capable cast, in which Clive Brook, Flora Le Breton, the late Teddy Arundel, and Lawford Davidson carry off chief honours. Each of the principals gives a finished performance, Clive Brook and Flora Le Breton in particular standing out prominently in two clever and impressive character studies.

"Through Fire and Water" can be recommended to any exhibitor, who may book this picture with confidence.

The Grass Orphan.

Well-acted story of society life.

RELEASED BY IDEAL FILMS.
Length 6,050 *feet.*
Release Date not yet fixed.

SOCIETY with a big S comes in for wholesome castigation in "The Grass Orphan," the second of the Ideal trio shown under such novel circumstances this week. Sub-title and picture work together to emphasise the expensive activity of society people in doing nothing, and the energy expended in getting nowhere, to paraphrase one of the sub-titles of the picture. It is not, however, merely a lay sermon, though the satire is very biting in places.

It is a story well built up with some very pretty scenes and attractive photography and staging, here and there on the slow

SCENE FROM "THE GRASS ORPHAN."

Digitized by Google

Is This

Dr. Mabuse?

Digitized by Google

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

side, and with a plot bearing a strong family likeness to many others that have been seen on the screen. The acting, however, is capable, the Uncle Jeremy of Douglas Monro and the child of little Peter Dear, with the Tilda of Ann Trevor calling for special mention. Margaret Bannerman also does very well as the society wife.

The St. Johns live in a fashionable London square, the family consisting of Heathcote St. John and his wife, Cecilia, a small boy, Archie, being their child, neglected by the parents in their devotion to the exacting demands of society. Their income is £12,000 a year, an allowance made by a rich South African bachelor-uncle, but this is insufficient for their needs. Sport and good living absorb the husband's share, expensive clothes and dances the wife's, while the boy, hygienically brought up under the care of a very strict nurse, only finds opportunity for an outlet of boyish spirits in surreptitious games with Tilda, the house-maid. One great thing he misses—the attention of his mother and her embraces—and cries himself to sleep over his toys while she is out at social functions.

Then comes a change. The St. Johns have applied to Uncle Jeremy for more money, and Uncle determines to teach them a lesson. He sends out news of his failure, and the home of the extravagant couple is sold up. Uncle Jeremy, who is unknown to the pair, superintending the valuation as an auctioneer's valuer and chuckling over his scheme. To test their feelings for their child Uncle Jeremy even had an offer put before them for a third party to buy the boy from them for £5,000 a year. They hesitated, and then accepted—to give the child a chance in life. But, when the little one pleaded, the mother instinct asserted itself, and Cecilia fled with her child, obtaining employment as a mannequin, while Heathcote takes up the work of cab-driving.

And then, the sight of the fashionable St. Johns in poverty and the courage with which they earned their living melted Uncle Jeremy's heart . . . and, magician-like, he restored their broken fortunes. . . . But they had learned their lesson.

The ending of the story is somewhat conventional but attractively presented, and throughout there are little touches that brighten the progress of the story in an excellent manner and do much to discount the slowness apparent here and there.

Above all Law.

A Mixture of "Miracle" and Melodrama.

RELEASED BY PHILLIPS.
Length, Seven reels.
Release Date, September.

LAVISHNESS of production is the chief thing to be noted in the German film, entitled "Above All Law," which Phillips showed to the trade on Tuesday. It is a story of India, and the exalted position of many of the characters, no less than the *locale* itself, has afforded an opportunity to stage some gorgeous interiors which, by their continuous variation and novelty, arrest the eye, even when the mind boggles at the drama enacted therein. The exteriors are not so impressive—many of them being obviously only *interiors* of another kind. (The "Valley of Silence," for instance, seems to be merely a built-up scene with a backcloth to represent rolling clouds). Art (or artifice) rather than Nature, in fact, has been responsible for the scenic splendours of this picture. Showmen have made it, and as a demonstration of the resourcefulness and ingenuity of the modern German studio, "Above All Law" is a triumph which showmen will appreciate.

The story owes more to the American tradition. It is a mixture of mystery and miracle—Hindu religion and mysticism eked out by eerie figures and clutching hands. The evocation of the miraculous is a useful device for producers when hard put to it to provide a rational development of their story, and in this production the opportune appearances of a resurrected Yogi help to carry us round some rather awkward corners. Accept the Yogi, and conviction is easy. As the film, better

SCENE FROM "ABOVE ALL LAW."

than any other medium, can now make people appear from nowhere and depart thither when no longer required, this practice is being followed more and more in subjects of a "miraculous" nature. Some parts of "Above All Law" compare very well with a good Maskelyne entertainment. But the practice has its drawbacks: we tend to concentrate on the "illusions," and are apt to pay but scant attention to the drama woven round them.

The drama which accompanies the highly-elaborate illusions in this picture is not a very striking achievement, though it is diversified sufficiently to excite a mild curiosity as to how it will all end. A tyrannical Indian prince, when studying at Oxford, made friends of two Englishmen, and the trio bound themselves to come to each other's service whenever needed. One of them, however, fulfils his part of the bond in a somewhat curious way, for when we are first introduced to him he is making love to the prince's wife. When the intrigue is discovered the prince plans a double revenge. He causes his betrayer to be lured away into a tiger compound, and cherishes for the erring princess the even more diabolical punishment of being entombed alive. To this later end he sends for the third member of the trio, now a celebrated architect, to come over to India and build a mausoleum in the "Valley of Silence." The summons is conveyed by Ramigani who, himself, has been raised from a tomb for the purpose. Ramigani is both the illusion and the illusionist of the piece. He can appear and disappear at will, and, by the mere force of his supernatural influences, stop telephone bells ringing, purloin, by means of a ghostly hand projected from nowhere, a note which would have informed the architect's fiancee where he was going, and ordain that a wheel shall come off a taxi-cab at a psychological moment. . . . When the architect arrives at the prince's palace and learns what job has been set him to do, he refuses, and is made a prisoner. Ramigani's psychic powers are not equal to keeping the young lady at home, and so, shortly, after the princely household is disturbed by the presence of one who is determined to get to the bottom of the mystery. At night she goes in search of her beloved, and, unwittingly steps into a tiger's arena. Here Ramigani would seem to be "on velvet." The wild beasts will surely do what his uncanny art is unable to accomplish. But in this instance he prefers to be on the side of the angels. He sends his spirit to her aid, and together the material and the spiritual figure pass unharmed among the snarling tigers. After that, Ramigani deserts the prince

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

entirely, and we are to assume that now all his influence is brought to bear to extricate the architect from his predicament. No other conclusion is possible, for when, having made his escape from the palace, in company with his lady friend and the princess whom they have rescued, they are pursued by the prince and his men, all the luck is on the side of the Englishman. The timely death (by suicide) of the princess brings the play to an end, and the prince to his senses at the same time. The mausoleum is built, but it is now devoted to the more orthodox purpose of housing the dead rather than of entombing the living. The prince spends the rest of his life in repentance. The adulterer, it should be mentioned, meets the fate from which the lady was saved by Ramigani.

It is an odd blend of "miracle" and melodrama, and will not attract every kind of kinema-goer. But it should be seen, if only for the wonderful display of spaciousness and pomp which marks the scenic design. The acting calls for little remark, as most people will be interested in the scenes and the settings rather than in the strange personages who move in and out among them.

The Son of a Buccaneer.

A ten-episode serial of ancient and modern piracy afloat and ashore.

RELEASED BY GAUMONT.
Length, Twelve Two-reel Episodes.
Release Date, April 3, 1923.

THE mere mention of the word "buccaneer" is sufficient to call up memories of the "bloods" of boyhood's days, bought and devoured with intense eagerness. The serial picture which Gaumont trade screened to the fourth episode last week carries that tradition to the screen in thorough style, and the first three episodes which form a prologue of the seventeenth century period are simply filled with fights and duels and stabbings, and stringings up to the yard-arm, with every now and then the wholesale throwing overboard from the high poop of a pirate-ship of the bold, bad buccaneers.

This prologue, with its wickedness and picturesque settings, is but a preface to the more modern story of rascality, or, in other words, the modern story is the old buccaneering spirit interpreted in another realm, that of present-day finance and passion. The atmosphere is, of course, entirely different, notwithstanding the employment of the same actors both for prologue and the main story. M. Aime Simon-Gerard plays the part of the Breton pirate in the prologue and the son of the villain in the story. In the prologue he has opportunities for the display of clever swordsmanship similar to that which he exhibited in "The Three Musketeers," where he took the part of D'Artagnan. M. Biscot, whose quaint drolleries were such a feature of "Parisette," Gaumont's last serial, made a very amusing "innocent" and poilu in the two sections, while Sandra Milowanoff, who took the title rôle in "Parisette," is seen to advantage as the tavern-keeper's daughter, and, later, takes the part of Josette Bertrand.

SCENE FROM "THE SON OF A BUCCANEER."

The story concerns the activities of Malestan, financier and free liver, who is suffering from his excesses. An attack by a man whom he has wronged is deprived of fatal results by the return of his illegitimate son and his son's mother, and Malestan, acknowledges his son and makes him his secretary. The father's operations, however, are not to the son's liking, and he plans to frustrate them. But the father suspects Jacques and circumvents his scheme, and Jacques leaves his father's employ. Malestan is engaged in the drug traffic and in blackmailing, and many are the adventures before Malestan is at last brought to justice, when Jacques and Josette marry. The story is linked with the prologue by the tracing of Malestan's ancestry to a pirate, who is seen in the prologue engaged in a duel with the Breton pirate, so briskly played by M. Simon Gerard. The picturesque adventure of the prologue section should whet an appetite for the main story, which, to judge by Episode 4, will maintain a hearty interest.

A Front Page Story.

New Vitagraph comedy with quaint characters and amusing story.

RELEASED BY VITAGRAPH.
Length, 5,500 feet.
Release Date, March 3, 1923.

THE stubborn old characters of Mayer Gorham and Matt Hayward, and the bitterness of their petty feud, provide the starting point of the really good comedy which Vitagraph trade showed last week, a comedy which is kept alive to the last foot. Funny as James Corrigan is as Matt Hayward, the old editor, Lloyd Ingraham's Mayer Gorham is infinitely more comic as he glowers upon his victims with outthrust jaw, and will raise roars of laughter by this grimace alone.

The story, as the title suggests, deals with newspaper life. Mayer Gorham and Matt Hayward are daggers drawn, and the feud is intensified when Mussarotti Farm, which Gorham looks upon as a fine factory site, is boosted as an attractive position for a public park by Matt Hayward, editor of the "Durstine Gazette." Gorham sends an emissary at once to Mussarotti to obtain an option on the farm, but the Italian can only speak his own language, and the deal looks like becoming abortive, when along comes Rodney Marvin who can speak Italian. Marvin has learned of Gorham's endeavour to over-reach the stubborn old editor, and when he hears that Gorham is the possible purchaser resolves to obtain the option himself, and deludes Gorham's man. He buys the option for a hundred dollars, and sells it to Gorham for five thousand, using the money to purchase back a bill of Hayward's which Gorham has secured, and is using threateningly against the editor. Marvin uses the bill to obtain a partnership in the newspaper firm, and sets to work to heal the feud, securing incidentally the hand of the editor's daughter (Edith Roberts). Some most comic business is introduced during the negotiations, and the means by which harmony is secured is full of amusing situations.

"A Front Page Story" is a comedy free from slapstick, but abundantly comic, and its reception should be a hearty one.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Forget Me Not.

A fine heart interest picture that will have a good reception.

RELEASED BY JURY.
Length, 5,700 feet.
Release Date, March 5, 1923.

REFLECTION upon this picture, which Jury showed at the Palace Theatre last week, reveals a few improbabilities—minor ones, it is true—but it is perhaps unjust to put them in the forefront of a review of what is really a most excellent picture. It is well cast, beautifully acted, and tells a story that is full of tenderness that never degenerates into mere sentimentality.

Threatened with eviction from their meagre home, and anxious for the future of their little one, Mary Gordon and her husband place her in a foundling asylum, where she grows up—a number rather than a name, and unidentified. The parents prosper, and decide to adopt a child from the asylum, the choice of Mary Gordon falling upon Jimmy, a foundling boy and inmate

SCENE FROM "FORGET ME NOT."

of the asylum, who has a warm affection for the cripple girl who is the Gordons' daughter. The girl is later adopted by an old musician who turns her into a clever violinist, and one of her engagements is to play at the wedding of Jimmy, whose youthful affection has remained in her memory, and she collapses. But Jimmy's wife dies in childbirth, and he, demented, wanders around aimlessly, visiting the asylum, and recalling memories of his girl friend. Then he wanders into a concert hall where she is playing, and recognises her. The mother, too, has gained authentic news of her daughter, and is also in the hall, so that recognition and reconciliation take place between them, too. Some very pretty scenes towards the close bring this picture to a most attractive close.

The boy and girl affection between Jimmy and Ann is most beautifully interpreted, and the pathos of their parting tugs at one's heart. It is Bessie Love who impresses most, and the quivering lip and twitching fingers, together with the brave attempt at a smile through her tears, make this scene full of poignancy. Garrett Hughes as the boy, interprets, too, the awkward helplessness of his position, as he twists his cap into all manner of shapes in his nervous hands. Later he is not so impressive, as he looks too young for a husband. Irene Hunt shows the grinding anxiety of poverty in the earlier scenes most effectively, but the later scenes do not make so much demand upon her. Otto Lederer as the musician, and his dog, provide some most amusing interludes.

There should be no hesitation in booking this picture, which will make an immediate appeal wherever shown.

A Motion to Adjourn.

Two good scenes in a rather artless drama of the "West."

RELEASED BY PEARL FILMS.
Length, Six Reels.
Release Date, October 15, 1923.

SILAS WARNER, junior, passed his days in luxurious idleness. Silas Warner, senior, was a wealthy broker, and Archie, his younger son, was secretly gambling in the money market. Finding himself practically ruined, he attempted to steal his father's valuable securities, but his brother caught him in the act. Their father appeared, and Silas took the blame to shield his brother. After getting Archie's promise to go straight, Silas disappeared from home. Penniless, he hid in a west-bound goods train, in company with a tramp, who stole most of his clothes. The tramp met his death in a train wreck, and, the clothes being recognised as Warner's, the latter's death was reported. His father was heartbroken, and Archie, conscience-stricken, confesses his guilt. Silas, junior, reached a Western mining camp. Its sole hotel, the "Stagger Inn," was run by Doc Bleeker, head potentate of the Secret Order of "The Ornery and Worthless Men of the World." The Doc's pretty daughter, Sally, was immediately attracted by good-humoured Silas, and the newcomer was made a member of the society. A wealthy old prospector, whom Silas had previously assisted, was shot by claim jumpers, and, dying, left his gold dust to the young man. But the desperadoes followed up their booty and tried to break into the inn. Sally, hearing their movements, hurried to Silas's room late at night to warn him of his danger; but Doc Bleeker, roused by the noise, appeared on the scene, and, horrified at finding his daughter in such a compromising situation, forced Silas at pistol-point to marry her immediately. Directly afterwards the bridegroom took his departure from the place, and a little later Doc Bleeker met his death. The "Worthless Men" adopted Sally and sent her to a fashionable finishing school. Here she discovered that her room-mate was really Silas's sister. While on a visit to the Warner's home Sally came face to face with the husband she had married under such dramatic circumstances. Silas, his name cleared by his brother's confession, happily claimed his pretty wife before his delighted and astonished relations.

The foregoing is the synopsis version of a production put out by Pearl Films, and shown last week. It will be noted that it contains a "bedroom" scene. This is one of the two little bits of real drama in the whole picture, which otherwise is packed tight with a lot of disconnected and irrelevant incidents, more in keeping with a feebly-improvised charade than a story

SCENE FROM "A MOTION TO ADJOURN."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

which, as we are told, first appeared in the "Saturday Evening Post." The other good situation is that wherein we see Silas Warner surprised by his father in an act of apparent theft. It looked quite plausibly to the old man as if Silas was just about to steal some valuable securities; whereas the audience knows that he is really on the point of replacing them after an attempted theft by his brother. Both these incidents have an artistic likelihood. The rest is just crude stuff of the average "Western" type. The "comic relief" was perhaps the crudest of all. The worst scene is that showing the bedside of a dying man surrounded by the "comic relief" which is represented by a quartette of human gargoyles trying to be funny. We learnt one thing, however, and that was that young ladies "out West" wear their nightgowns under their ordinary clothes. It saves a "flash off."

Roy Stewart is the principal member of the cast, and he enacts his rather thankless part with his customary dash, daring, and devilment.

The Cradle of the World.

Central African travel film variably photographed.

RELEASED BY PATHE.
Release Date, September 17, 1923.
Length, eight reels.

A TRAVEL film of Central Africa taken by an expedition sent out by the Swedish Biograph Company under the management of Mr. Oscar Olosen, was shown to the trade in London this week by Pathé Frères, who have acquired it. It begins at Mombasa, an East Africa port, and works northward to the Soudan, showing some remarkable shots of scenery, animals, and men—and women—of the country. It is a pity that some of the photography is not as clear as one might have wished, some of the objects being almost undistinguishable from the background. In other places there is a remarkable clearness in the picture.

It is proposed to send the film out either as an eight-reel super or in separate reels as a series of short features. The latter is likely to be the more attractive, because of the repetition of similar scenes, which makes for sameness when shown together. In districts where there is a liking for travel films the picture should prove entertaining, especially as, except for one or two slips, it is attractively titled.

SCENE FROM "THE CRADLE OF THE WORLD."
(Some Feminine Adornments).

Do and Dare.

Tom Mix in adventure and comedy.

RELEASED BY FOX.
Length, 4,660 *ft.*
Release Date, October 29, 1923.

THIS Tom Mix picture is a "Mix" picture in a double sense, for there are two distinct sections. Tom Mix is in both, being Kit Carson Bonne, of old out-West days, in the first section, and that worthy's grandson in the second.

The early half is full of the sort of heroics in which the dashing stunt-merchant is seen at his best, fighting Indians, rescuing

SCENE FROM "DO AND DARE."

captured maidens, eventually boarding the mailcoach, taking the place of the shot driver, and bringing it into the Fort Bend with the Indians close pursuing. There are some thrilling moments at the close, and the smash of the fort gates looks like an unintended accident. It is something of a shock to find, by the incident immediately following, that the foregoing is the story as told by an old stager in a saloon to Kit's grandson, who immediately becomes reckless and undertakes an adventure of his own. This does not bear comparison with that of his grandparent. Tom Mix dominates this section as he does the earlier, but the comedy striven for is not worthy of his comedy capabilities. A chance meeting with Zita Castaneta provides him with an aerial trip to a revolutionary country, where, after many adventures, he is on the high road to marriage with the President's daughter and the lead of the country's military forces. The most humorous incident is Tom Mix's behaviour before the firing party, which produces some really funny scenes.

The Town that Forgot God.

Religious atmosphere in picture of American town life.

RELEASED BY FOX.
Length, 8,000 *ft.*
Release Date not yet fixed.

IT is the acting of Bunny Grauer as David, the boy, and the storm and flood scenes that stand out prominently in this Fox picture, which was trade screened in London last week. His registration of grief and hysteria is really remarkable, and leaves one with the uncomfortable feeling that, for his own sake, he should not be allowed to act such characters and emotions too often. The storm scene gives a fine impression of chaos and the power of the elements, the glare of fire being added. The quiet and calm of the morning after make an excellent contrast.

(*Continued on page* 53).

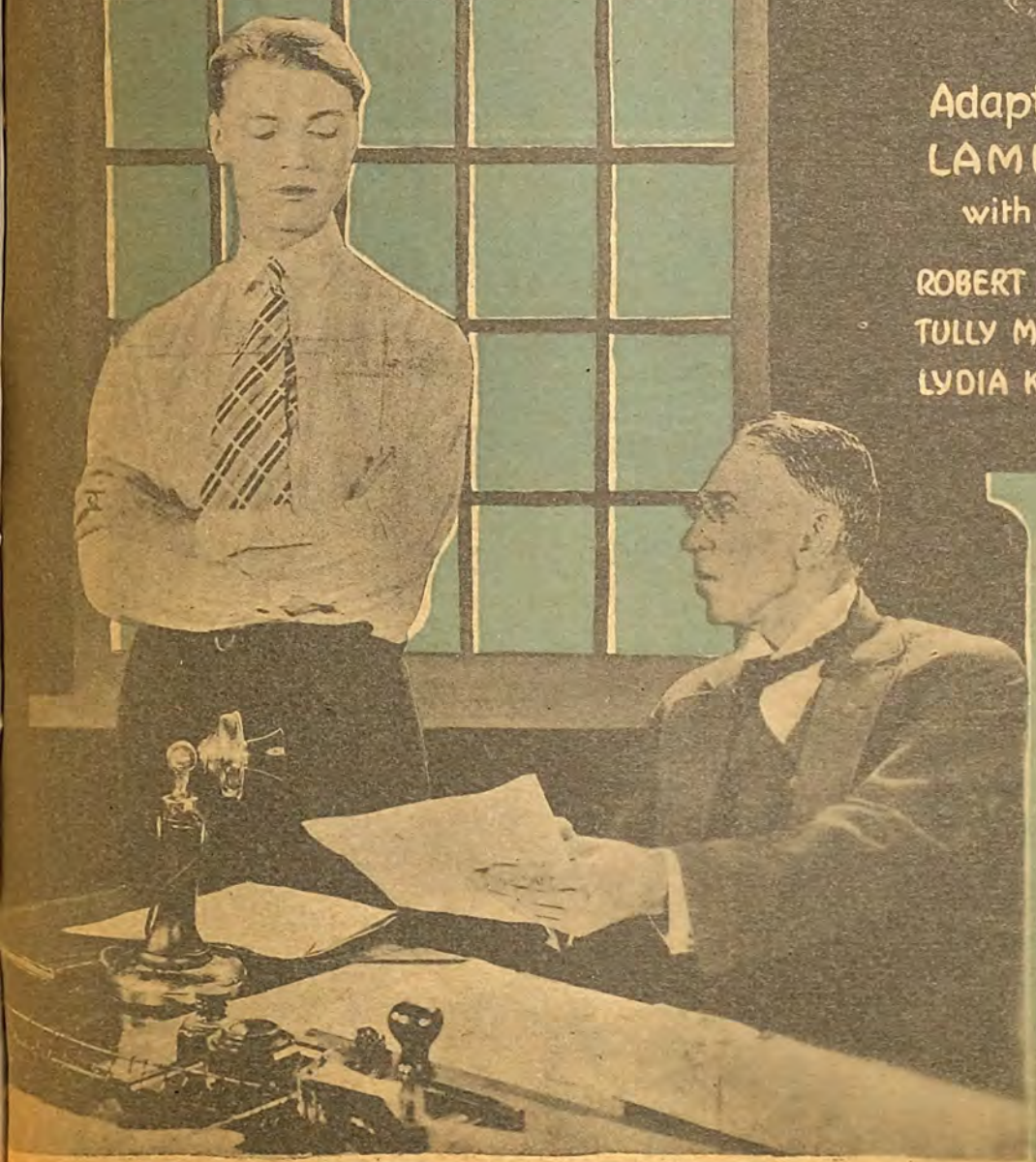
Digitized by Google

WARDOUR presents

THE SUPER SEX

Adapted and Directed By
LAMBERT HILLYER
with an All-Star Cast, including

ROBERT GORDON, CHARLOTTE PIERCE,
TULLY MARSHALL, GERTRUDE CLAIRE,
LYDIA KNOTT, ALBERT MacQUARRIE.



TRADE SHOWS:

BIRMINGHAM.
Futurist Pic. House, Feb. 13, 11.15 a.m.

LIVERPOOL.
Palais De Luxe, Feb. 14, 11.15 a.m.

LEEDS.
Cinema Exchange, Feb. 16, 2.15 p.m.

CARDIFF.
Kinema Club, Feb. 20, 12.15 p.m.

NEWCASTLE.
New Pavilion, Feb. 21, 11.15 a.m.

GLASGOW.
Coliseum Theatre, Feb. 27, 11 a.m., 2.30 p.m.

WARDOUR FILMS LTD 173, Wardour St. W.1.
SCOTLAND- WAVERLEY FILMS LTD. GLASGOW.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

which, as we are told, first appeared in the "Saturday Evening Post." The other good situation is that wherein we see Silas Warner surprised by his father in an act of apparent theft. It looked quite plausibly to the old man as if Silas was just about to steal some valuable securities; whereas the audience knows that he is really on the point of replacing them after an attempted theft by his brother. Both these incidents have an artistic likelihood. The rest is just crude stuff of the average "Western" type. The "comic relief" was perhaps the crudest of all. The worst scene is that showing the bedside of a dying man surrounded by the "comic relief" which is represented by a quartette of human gargoyles trying to be funny. We learnt one thing, however, and that was that young ladies "out West" wear their nightgowns under their ordinary clothes. It saves a "dash off."

Roy Stewart is the principal member of the cast, and he enacts his rather thankless part with his customary dash, daring, and devilment.

The Cradle of the World.

Central African travel film variably photographed.

RELEASED BY PATHE.
Release Date, September 17, 1923.
Length, eight reels.

A TRAVEL film of Central Africa taken by an expedition sent out by the Swedish Biograph Company under the management of Mr. Oscar Olesen, was shown to the trade in London this week by Pathé Frères, who have acquired it. It begins at Mombasa, an East Africa port, and works northward to the Sudan, showing some remarkable shots of [illegible] and men—and women—of the country. It is a pity that some of the photography is not as clear as one might have wished some of the objects being almost undistinguishable from the background. In other places there is a remarkable [illegible] in the picture.

It is proposed to send the film out either as an eight-reel super or as separate reels as a series of short features. The latter is likely to be the more attractive, because of the repetition of similar scenes, which makes for sameness when shown together. To districts where there is a liking for travel films the picture should prove entertaining, especially as, except for one or two slips, it is attractively titled.

SCENE FROM "THE CRADLE OF THE WORLD."
(Some Feminine Adornments).

Do and Dare.

Tom Mix in adventure and comedy.

RELEASED BY FOX.
Length, 4,660 *ft.*
Release Date, October 29, 1923.

THIS Tom Mix picture is a "Mix" picture in a double sense, for there are two distinct sections. Tom Mix is in both, being Kit Carson Bonne, of old out-West days, in the first section, and that worthy's grandson in the second.

The early half is full of the sort of heroics in which the dashing stunt-merchant is seen at his best, fighting Indians, rescuing

SCENE FROM "DO AND DARE."

captured maidens, eventually boarding the mailcoach, taking the place of the shot driver, and bringing it into the Fort Bend with the Indians close pursuing. There are some thrilling moments at the close, and the smash of the fort gates looks like an unintended accident. It is something of a shock to find, by the incident immediately following, that the foregoing is the story as told by an old stager in a saloon to Kit's grandson, who immediately becomes reckless and undertakes an adventure of his own. This does not bear comparison with that of his grandparent. Tom Mix dominates this section as he does the earlier, but the comedy striven for is not worthy of his comedy capabilities. A chance meeting with Zita Castaneta provides him with an aerial trip to a revolutionary country, where, after many adventures, he is on the high road to marriage with the President's daughter and the lead of the country's military forces. The most humorous incident is Tom Mix's behaviour before the firing party, which produces some really funny scenes.

The Town that Forgot God.

Religious atmosphere in picture of American town life.

RELEASED BY FOX.
Length, 8,000 *ft.*
Release Date not yet fixed.

IT is the acting of Bunny Grauer as David, the boy, and the storm and flood scenes that stand out prominently in this Fox picture, which was trade screened in London last week. His registration of grief and hysteria is really remarkable, and leaves one with the uncomfortable feeling that, for his own sake, he should not be allowed to act such characters and emotions too often. The storm scene gives a fine impression of chaos and the power of the elements, the glare of fire being added. The quiet and calm of the morning after make an excellent contrast.

(*Continued on page* 53).

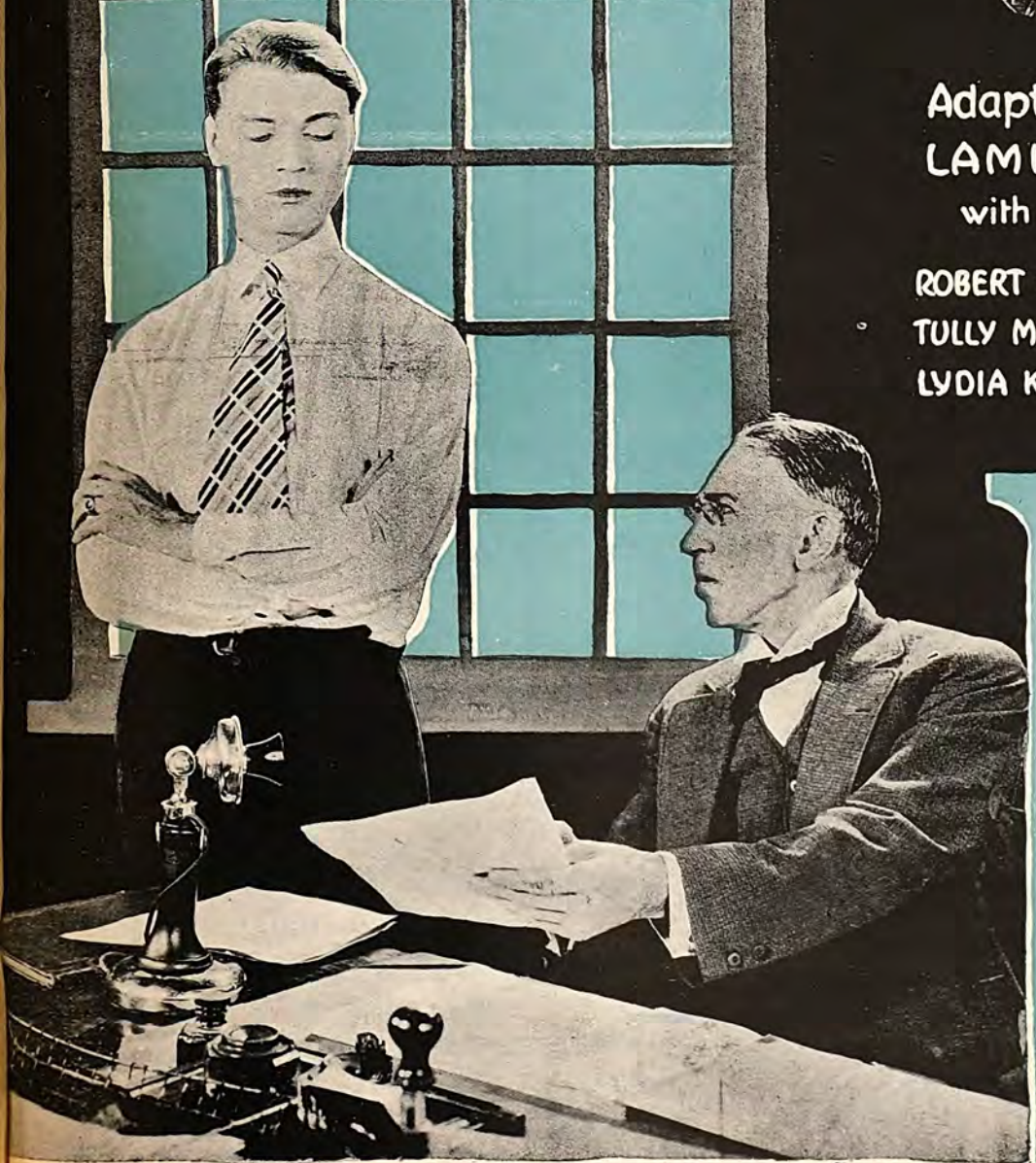
Digitized by Google

WARDOUR presents

THE SUPER SEX

Adapted and Directed By
LAMBERT HILLYER
with an All-Star Cast, including

ROBERT GORDON, CHARLOTTE PIERCE,
TULLY MARSHALL, GERTRUDE CLAIRE,
LYDIA KNOTT, ALBERT MacQUARRIE.



TRADE SHOWS:

BIRMINGHAM.
Futurist Pic. House, Feb. 13, 11-15 a.m.

LIVERPOOL.
Palais De Luxe, Feb. 14, 11-15 a.m.

LEEDS.
Cinema Exchange, Feb. 16, 2-15 p.m.

CARDIFF.
Kinema Club, Feb. 20, 12-15 p.m.

NEWCASTLE.
New Pavilion, Feb. 23, 11-15 a.m.

GLASGOW.
Private Theatre, Feb. 27, 11 a.m., 2-30 p.m.

WARDOUR FILMS LTD 173, Wardour St. W.1.
SCOTLAND- WAVERLEY FILMS LTD. GLASGOW.

Digitized by Google

COMING—

A TREMENDOUS

THE LOS

The splendid cast supporting Miss Shipman includes: Alfred Allen Walt Whitman, George Berrell, Hugh Thompson, George Hernandez and C.K. Van Auker.

You have'nt seen a picture with bigger thrills and action in it for years. It has all the lure and glamour of the Alaskan country that drew thousands of mad gold seekers over the frozen trails. It is not a dance hall picture. It is melodrama, adventure, tragedy, romance, and dozens of the famous Nell Shipman wild animals appear in many of the episodes- bears, deer, cougars, raccoons eagles, porcupines, skunks, foxes, and wolves.

Digitized by Google

NELL SHIPMAN PRODUCTION

ROMANCE OF T VALLEY

WARDOUR FILMS

Digitized by Google

COMING—

A TREMENDOUS

THE LOS

The splendid cast supporting Miss Shipman includes: Alfred Allen Walt Whitman, George Berrell, Hugh Thompson, George Hernandez and C. K. Van Auker.

You have'nt seen a picture with bigger thrills and action in it for years. It has all the lure and glamour of the Alaskan country that drew thousands of mad gold seekers over the frozen trails. It is not a dance hall picture. It is melodrama, adventure, tragedy, romance, and dozens of the famous Nell Shipman wild animals appear in many of the episodes- bears, deer, cougars, raccoons eagles, porcupines, skunks, foxes, and wolves.

Digitized by Google

NELL SHIPMAN PRODUCTION

ROMANCE OF T VALLEY

WARDOUR FILMS

Digitized by Google

WARDOUR presents

CARMEL MYERS *in*

The DANGER POINT

BY VICTOR HUGO HALPERIN

DIRECTED BY LLOYD INGRAHAM

With an All-Star Cast, Including
JOSEPH DOWLING, W. P. CARLETON, & VERNON STEEL

THE DRAMA OF A YOUNG WIFES FALSE STEP AND WHAT SAVED HER FROM THE CONSEQUENCES.

TRADE SHOWS:

LONDON.
Shaftesbury Pavilion, Feb. 14, 11-15 a.m.

MANCHESTER.
Futurist Picture House, Feb. 16, 11-15 a.m.

BIRMINGHAM.
Scala, Feb. 20, 11-15 a.m.

LIVERPOOL.
Palais De Luxe, Feb. 21, 11-15 a.m.

LEEDS.
Cinema Exchange, Feb. 23, 2-15 p.m.

CARDIFF.
Kinema Club, Feb. 27, 12-15 p.m.

NEWCASTLE.
New Pavilion, March 2, 11-15 a.m.

GLASGOW.
Private Theatre, March 6, 11 a.m. and 2-30 p.m.

WARDOUR FILMS, SCOTLAND, WAVERLEY FILMS.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued from page 48.*

It is difficult to associate the title with the story. The storm which sweeps away the town is spoken of in a sub-title as "the whirlwind of the Lord come forth in fury." This is the Old

Scene from "The Town That Forgot God."

Testament idea of God punishing by devastation, but the earlier part of the picture does not exhibit the town as being exceptionally wicked. True, the people don't go to church, but that is not necessarily a sign of ungodliness. Moreover, the only wrong-doing in the picture is the hard treatment by about half-a-dozen people of the teacher's orphan, and to destroy a town for the wrong-doing of a few does not look like Divine justice.

Betty, the village schoolteacher, is loved by Eben Tomlinson, carpenter, and Harry Adams, surveyor, the latter being successful in his suit. Eben, as a consequence, leaves the town and shortly after the husband dies. The widow returns to her teaching, and her studious boy becomes the best scholar, thus awakening the envy of the parents of other scholars. Then the mother dies, and the child, friendless, is offered for adoption as a cheaper way than sending him to an orphan asylum. He is taken by one of the school committee, who ill-treats him, and it is during this period that the grief of the lad calls for and receives the interpretation mentioned above. While a prisoner in his attic room, the storm breaks and buildings and people are swept away, the lad and Eben (who has returned) taking refuge in a loft, which becomes a haven for animals also. The morning after the two are seen near a support and crossbeam, which, forming a cross, are intended to be allegorical. David and [illegible] start away on a journey to a better town, where, later, [illegible] establishes a school in memory of his mother.

It will be interesting to see how this picture is received, and whether the introduction of religion in such large doses will prove acceptable to the majority of kinema-goers. There are in the picture some amusing comedy lengths, and these help considerably to improve the entertainment value of the picture. The photography is excellent throughout, as is always the case with pictures from the Fox studios.

Broadway Rose.

An artificial sort of story grossly over-acted by the star.

RELEASED BY JURY.

Length, 7,000 *feet.*

Release Date, *May* 14.

THIS is described as "Mae Murray's best," but it is really only one of Jury's second string. It is a story of contrasts between the garishness of a young actress's life on Broadway and the pastoral simplicity of the country folk from whom she has sprung. Love, too, enters very largely into the contrast. Rose is captivated by Hugh Thompson, the son of a New York millionaire, who, in an excess of ardour, marries her, though he keeps the affair a secret from his people.

When his father discovers how far the romance has gone he is indignant, and tells Hugh he must choose between allowing the marriage to be nullified and giving up all hope of the parental millions. When the screw is put on him Hugh has little hesitation in plumping for the millions, and forthwith begins to abuse Rose for marrying him for money. He is even base enough to permit his society fiancee (who is unaware of the couple's relationship) to taunt his wife with being no more than his mistress. This is too much for Rose, who, disgusted at the turn her affairs have taken, throws off her wedding ring and falls into the arms of a less calculating lover who happens to be handy. As it is, apparently, only necessary in America to discard the symbol of marriage in order to annul the thing itself no objections are raised by anybody, and Rose leaves Broadway for ever to become the wife of a farmer.

"Broadway Rose" will please simple-minded audiences, though some, even among these, may find it difficult to tolerate the grotesque over-acting of the star. It is a pity that Mae Murray cannot express the simplest emotion, or make the most elementary gesture, without indulging in absurd antics. Even an actress need not "play the goat" all the time. So far as we were able to follow the "character" of Broadway Rose our sympathy went out to Hugh and his father, and our consideration to the man she eventually married. If this is "Mae Murray's best" we hope we shall not be present when she is doing her worst.

Digitized by Google

WARDOUR presents

CARMEL MYERS in

The DANGER POINT

BY VICTOR HUGO HALPERIN

DIRECTED BY LLOYD INGRAHAM

With an All-Star Cast, Including
JOSEPH DOWLING, W. P. CARLETON, & VERNON STEEL

THE DRAMA OF A YOUNG WIFES FALSE STEP AND WHAT SAVED HER FROM THE CONSEQUENCES.

TRADE SHOWS:

LONDON
Marlborough Pavilion, Feb. 14, 11-15 a.m.

MANCHESTER.
Pavilion Picture House, Feb. 16, 11-15 a.m.

BIRMINGHAM.
Scala, Feb. 20, 11-15 a.m.

LIVERPOOL.
Palais De Luxe, Feb. 21, 11-15 a.m.

LEEDS.
Cinema Exchange, Feb. 23, 2-15 p.m.

CARDIFF.
Kinema Club, Feb. 27, 12-15 p.m.

NEWCASTLE.
New Pavilion, March 2, 11-15 a.m.

GLASGOW.
Pavilion Theatre, March 6, 11 a.m. and 2-30 p.m.

WARDOUR FILMS. SCOTLAND. WAVERLEY FILMS.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued from page 48.*

It is difficult to associate the title with the story. The storm which sweeps away the town is spoken of in a sub-title as "the whirlwind of the Lord come forth in fury." This is the Old

SCENE FROM "THE TOWN THAT FORGOT GOD."

Testament idea of God punishing by devastation, but the earlier part of the picture does not exhibit the town as being exceptionally wicked. True, the people don't go to church, but that is not necessarily a sign of ungodliness. Moreover, the only wrong-doing in the picture is the hard treatment by about half-a-dozen people of the teacher's orphan, and to destroy a town for the wrong-doing of a few does not look like Divine justice.

Betty, the village schoolteacher, is loved by Eben Tomlinson, carpenter, and Harry Adams, surveyor, the latter being successful in his suit. Eben, as a consequence, leaves the town and shortly after the husband dies. The widow returns to her teaching, and her studious boy becomes the best scholar, thus awakening the envy of the parents of other scholars. Then the mother dies, and the child, friendless, is offered for adoption as a cheaper way than sending him to an orphan asylum. He is taken by one of the school committee, who ill-treats him, and it is during this period that the grief of the lad calls for and receives the interpretation mentioned above. While a prisoner in his attic room, the storm breaks and buildings and people are swept away, the lad and Eben (who has returned) taking refuge in a loft, which becomes a haven for animals also. The morning after the two are seen near a support and crossbeam, which, forming a cross, are intended to be allegorical. David and Eben start away on a journey to a better town, where, later, David establishes a school in memory of his mother.

It will be interesting to see how this picture is received, and whether the introduction of religion in such large doses will prove acceptable to the majority of kinema-goers. There are in the picture some amusing comedy lengths, and these help considerably to improve the entertainment value of the picture. The photography is excellent throughout, as is always the case with pictures from the Fox studios.

Broadway Rose.

An artificial sort of story grossly over-acted by the star.

RELEASED BY JURY.
Length, 7,000 *feet.*
Release Date, *May* 14.

THIS is described as "Mae Murray's best," but it is really only one of Jury's second string. It is a story of contrasts between the garishness of a young actress's life on Broadway and the pastoral simplicity of the country folk from whom she has sprung. Love, too, enters very largely into the contrast. Rose is captivated by Hugh Thompson, the son of a New York millionaire, who, in an excess of ardour, marries her, though he keeps the affair a secret from his people.

When his father discovers how far the romance has gone he is indignant, and tells Hugh he must choose between allowing the marriage to be nullified and giving up all hope of the parental millions. When the screw is put on him Hugh has little hesitation in plumping for the millions, and forthwith begins to abuse Rose for marrying him for money. He is even base enough to permit his society fiancee (who is unaware of the couple's relationship) to taunt his wife with being no more than his mistress. This is too much for Rose, who, disgusted at the turn her affairs have taken, throws off her wedding ring and falls into the arms of a less calculating lover who happens to be handy. As it is, apparently, only necessary in America to discard the symbol of marriage in order to annul the thing itself no objections are raised by anybody, and Rose leaves Broadway for ever to become the wife of a farmer.

"Broadway Rose" will please simple-minded audiences, though some, even among these, may find it difficult to tolerate the grotesque over-acting of the star. It is a pity that Mae Murray cannot express the simplest emotion, or make the most elementary gesture, without indulging in absurd antics. Even an actress need not "play the goat" all the time. So far as we were able to follow the "character" of Broadway Rose, our sympathy went out to Hugh and his father, and our commiseration to the man she eventually married. If this is "Mae Murray's best" we hope we shall not be present when she is doing her worst.

SCENE FROM "BROADWAY ROSE."

The Radio King.

A European serial in ten parts.

RELEASED BY EUROPEAN.
Length, Ten Two-Reel Episodes.
Release Date, August 27, 1923.

THREE chapters of European's new serial, with the above title, were shown this week. There are ten instalments in all, and the producers can certainly claim that the serial possesses, at least, a topical appeal. The story told in it, so far, however, is an extremely naïve one, relying very largely on hackneyed stunts which have done duty in innumerable film plays before. Of course, the "radio-activity" of the various characters gives them a popular touch just now, and quite obviously a good deal of scientific ingenuity has been expended on the apparatus of the subject. Wireless contrivances are

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

much in evidence, the plot turning on the invention of a "recalling" machine and the attempt of a band of villains to get hold of the secret for their own nefarious ends. We are promised in succeeding chapters a number of novel thrills arising out of the conflict caused by this invention. According to

SCENE FROM "THE RADIO KING."

the synopsis, Bradley Lane, radio-scientist and secret agent, undertakes to protect this discovery against the machinations of "an electrical wizard and master-mind of a group of international radicals"—a species of political plotter who is never to be seen outside a film studio. Needless to say, this formidable gang have it pretty much all their own way for nine episodes out of the ten, the last winding up in the usual way with the triumph of "law and order" and the marriage of the hero with his lady-love.

"The Radio King" is carried through with the briskness and daring associated with the stunt serial. Roy Stewart does justice to the part of hero, and Louise Lorraine plays chief feminine support. As the "electrical wizard," Sidney Bracy is much in evidence, but does little more than make horrible grimaces. This comes perhaps from being the "master-mind" of "international radicals."

Love.

A Pathécolor picture previously reviewed in the "Film Renter."

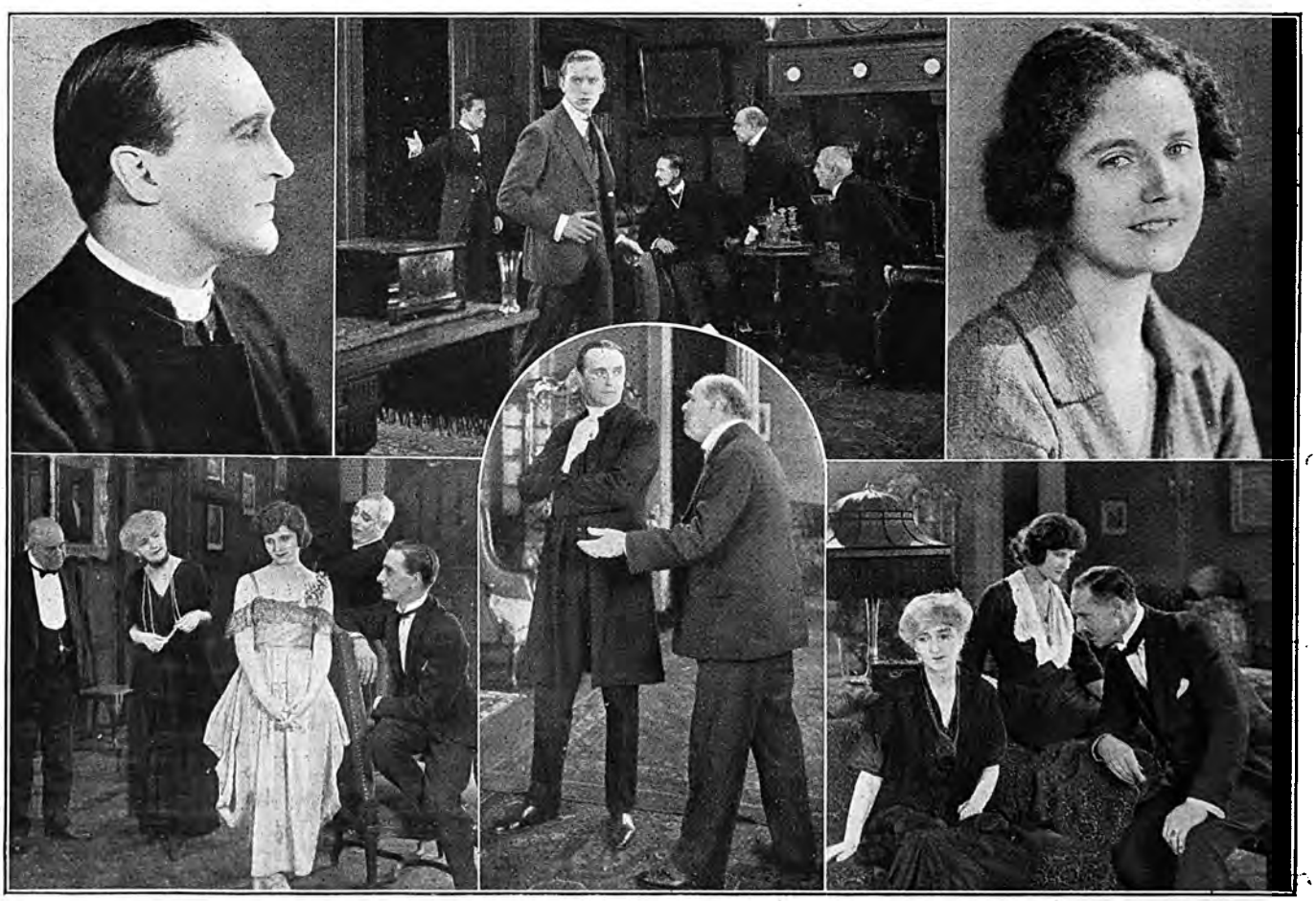
RELEASED BY PATHE.

Length, 6 *Reels.*

Release Date, *September* 3, 1923

THIS picture was reviewed at length in the FILM RENTER of April 22 last, while the film was being screened at the Royal Opera House, Covent Garden, under Mr. Walter Wanger's management. It was then a monochrone picture, but since then has been Pathécolored, a process which enhances the value of the lavish settings and dresses.

"The Harbour Lights," the third of the Ideal trio of pictures trade shown this week, will be reviewed in the next issue of "The Film Renter."



Wyndham Standing and Marie Odette play the leading parts in the film version of "The Hypocrites," H. A. Jones's successful play, which is to be trade shown at the New Gallery, Regent Street, on the 15th. Other players are Sydney Paxton, Gertrude Sterroll, Lilian Douglas, and Harold French.

Digitized by Google

HALF-WAY TO WADI HALFA.

Wanda Hawley and her Fellow Artistes off to Upper Egypt.

READERS of the "Strand Magazine" of other days will remember the fascination exercised by "The Tragedy of the Korosko," and the impatience with which they waited for the next number of the magazine with another instalment of Conan Doyle's magnetic story. This story is now about to be told in screen form under the title of "Fires of Fate," and on Thursday last the actors and actresses who are to take part sailed for Wadi Halfa in Upper Egypt, where all the exterior scenes are to be shot. Wanda Hawley is to take the star part of the American heroine, and acting opposite her will be Nigel Barrie. Peter de Cordoba is to take the part of an Egyptian Prince, and that attractively versatile English actor, Douglas Munro, is to be Abdullah. Stewart Rome is to figure as a parson, Arthur Cullen as a Harley Street specialist, Edith Craig as the chaperon aunt, while Percy Standing has also a prominent part.

The three American artistes, Wanda Hawley, Nigel Barrie, and Peter de Cordoba have performed something of a hustle in getting on with their task. They left Hollywood a fortnight ago last Monday, and reached New York on the Friday night following. America was left behind at Saturday noon and Liverpool reached on Monday last. They arrived in London later in the day, and visited the Kinema Club Carnival.

On Tuesday Miss Hawley and her companions had their first look at Alicia Ramsay's script, and purchases of dresses and preparations for the last stage of the journey occupied the rest of the time until on Thursday morning they departed from London for Cairo (via Paris and Marseilles), and thence to the Upper Nile.

Wanda's "Sleezy" Dresses.

Seen on Wednesday by a representative of THE FILM RENTER, Wanda Hawley expressed herself as quite enthusiastic about the picture, which she declared would make a really good film, superior to any that she knew of dealing with Egyptian scenes. She had been most busy buying dresses for the part, one of which she declared was quite "vampy and sleezy"—the last word, one gathered, meaning "graceful and clinging." The shopping activities in the wet had, however, induced the return of a bad throat, an old affection which in earlier years diverted Miss Hawley from a career as an opera singer and led to her taking up film work.

The party is expected to be on location for about six weeks, when they will return to England to make the interior scenes for the picture at the Gaumont studios.

Miss Ellen Terry saw the party off on Thursday morning, bidding a particularly affectionate farewell to her daughter, Edith Craig.

"NIGHT LIFE IN HOLLYWOOD."

ALL doubts concerning the morals and manners of the Los Angeles movie mimes are likely to be removed as soon as the new Arrow Film Corporation picture, "Night Life in Hollywood," is released in this country. In that production, we are assured (by Zit's International Publicity Service) that we shall see the "great studios with their maze of sets and scenery, with all their glare of lights and hustle and bustle of the work of making motion pictures. The great stars whose names are household words, their work and play, are shown in intimate detail." This should allay all suspicion, and silence for ever the absurd rumours which have been suggesting that the home life of the "stars" is anything but astral pure.

TRADE NEWS FROM CARDIFF.

(By our own Correspondent.)

BY the time these notes appear South Wales Cinema Ball will have taken place at Cardiff. I shall deal fully with it in next week's notes.

New Manager at the Clifton.

Mr. Teddy Pearse, who was formerly manager at the Gaiety Cinema, Cardiff, has taken over the Clifton Street Cinema, Cardiff. Mr. Pearse intends carrying out alterations at the hall, and he should make things hum.

Big Business with Big Films.

The management of the Capitol, Cardiff, have undertaken a great publicity scheme in connection with "The Four Horsemen of the Apocalypse," which is to be shown at this fine kinema next week. They have even arranged with the railway authorities to run special trains from various parts of the territory. A couple of weeks ago "Dick Turpin's Ride to York" was exhibited at the Capitol, and terrific business was done. Hundreds of people were turned away at each performance.

Stoll's Show.

During the past week Stoll's have been showing to South Wales exhibitors at the Capitol, Cardiff, "The Prodigal Son." The trade show was the feature of the week in the territory, and those exhibitors who came from all parts of the Welsh area were keenly interested in the subject.

From the West.

Mr. A. Mountney, formerly with Gaumont in the West of England territory, has joined Tilney Bros. on the same territory.

Alec Fenning's Return.

Alec Fenning, who was with Phillips on the West of England, has returned to South Wales, joining Paragon Films as outdoor representative.

NOTABILITIES AT HOLLYWOOD.

Marcus Loew recently acted as host to a party of film notabilities at Hollywood. Our illustration is from a photograph taken on that occasion, and shows Harold Franklin, Adolph Zukor, Dr. Hugo Reisenfeld, and Marcus Loew.

Digitized by Google

Trade in the Yorkshire Territory.

Exchange News—Ideal's Excursion to London—Trade Dinner and Ball—Poor Football Films.

From our Leeds Correspondent.

WHATEVER effect the increased subscription, from one guinea to two guineas, for membership of the Yorkshire Kinema Exchange may have on the existing membership, there has, during the last month, been a big influx of new members who appear to consider it well worth while to pay two guineas entrance fee and the two guineas subscription. There are still a few members who have overlooked the payment of their subscription, and since Bye-law 15 states that "subscriptions shall be paid in advance on the first day of January in each year," the secretary is well justified in calling upon members to give the matter immediate attention.

Smile and Pay Up.

When it was decided to raise the subscription there was talk of calling an extraordinary general meeting to have the decision rescinded, and to that end a petition was to be got up, but little has been heard of this movement lately. It must be apparent to members that if the Exchange is to be thoroughly cleaned down and redecorated this extra call is necessary; if liabilities and contingencies further ahead are to be met it is more than necessary. I understand schemes of redecoration are now under consideration and will be carried out in the near future.

Business for Monday.

More information on this matter may be available at the Fourth Annual General Meeting of the Club and Exchange, to be held on Monday next at 2-30, when the business will be mainly: (1) to receive report of the Committee; (2) to elect members of the Committee; and (3) to receive report of the Wine Committee. All members are urged to take an interest in the Club's affairs and make a point of attending.

Winding Up the Season.

While on the matter of Club and Exchange business I may mention that a scheme is afoot to wind up the winter season with a series of Saturday evening concerts, and possibly a meeting of two well-known billiard champions. If these are half so interesting and enjoyable as the last—then they are engagements to be noted and not missed.

Ideal's Excursion to London.

This last week has been one to remember in the history of Ideal Films, and also in the lives of a considerable and representative body of Yorkshire exhibitors, who, at the invitation and as the guests of the Ideal, spent last Tuesday and Wednesday up in London. Leaving the city on Monday noon, the contingent of Leeds and district exhibitors, many of whom were accompanied by their wives, were in town for Tuesday evening, and before returning on Wednesday night had viewed three Ideal "winners," had the privilege of being present round a festive board at one of the biggest trade gatherings yet held, and renewed acquaintance with trade friends from all over the country.

Kinema Dinner and Carnival Ball.

Mr. Arthur Cunningham, as president of the Kinema Dinner and Carnival Ball, held at the Majestic Restaurant last night to raise money for the endowment of another kinema cot in the new Princess Mary Children's Ward of the Leeds Infirmary, tells me the success of the affair, both artistically, socially, and financially, was assured before the date. Denham, the general manager of the Majestic Picture Theatre, himself sold nearly 100 tickets, Mr. Cunningham another similarly large number, and over 100 went to people in London. The presence of a number of film "stars" was a big attraction; the menu was the finest ever tabled in Leeds; and the arrangements for the ball for noveity and splendour were unique for any affair outside London.

Films of Football Cup Ties.

Now that the season for films of the football cup ties has been entered upon, the criticism of a well-known Yorkshire viewer may well be noted by renters and producers. The criticism is that the essential features of the game are not joined together sufficiently skilfully to form what might be called a continuous "story." All crowds look very much alike wherever they are, and some of the "shots" of the crowd and the preliminaries to the game might well be sacrificed in favour of "shots" of actual incidents in the game cleverly linked up by snappy sub-titles which would lend continuity to the story and give a good all-round impression of the game. There is a vast public awaiting such films, and it is a field well worth exploiting.

Changes on the Renting Side.

"Charlie" Walton, the popular young sportsman, who, since he was demobilised from army service in a Scottish regiment, has been with Alec Tinker, of Pathé Frères, as outside representative, has now joined Jack Smart, of Astra Films, in a similar capacity to help with the "putting over" of the big new program, which includes "Flames of Passion," "Paddy-the-Next-Best-Thing," and in due course, "Chu Chin Chow."

Mr. Laurie Pickard, who has been representing Booth Grainge, of the Mercury Film Service, in Sheffield, has taken over for Grangers Exclusives in Sheffield and Lincolnshire as from last Monday, representing Cyril Last, the Yorkshire manager in Leeds.

The Walturdaw Wireless.

The wireless installation at the Walturdaw Branch in Leeds is now being tuned up to perfection, and is being viewed by interested exhibitors and others from all parts of the country. Not a day passes but Mr. Charles Metcalfe or his brother, Arthur, or Mr. Oakenfold, have the opportunity to demonstrate, and before long, I hear, several Yorkshire Cinemas will be able to "listen-in." There are great possibilities in wireless enterprise, for the up-to-date exhibitor, just as "listening-in" is a fascinating hobby and entertainment in the home.

Handling "A Royal Divorce."

Harry Coulthard, of the Greta Film Service, is handling the new Samuelson production, "A Royal Divorce," for Napoleon Films in Yorkshire.

Digitized by Google

Your Wonderful Picture!

The Pavilion,
Marble Arch, W.1.

DEAR SIRS,

We would like to rebook "MORIARTY" for next week. We have not been able to accommodate anything like the crowds that have been lining up daily to see your wonderful picture.

ELECTRIC PAVILION,
(MARBLE ARCH) Ltd.
A. DAVIS.

FILM QUEUE FILMED

Hustled film history was made at the Marble Arch Pavilion yesterday when a cinematograph record was taken of the queues lined up to see the film "Moriarty," and shown to the same people an hour later.

The unexpected novelty created great excitement and amusement among the audience, who saw themselves on the screen for the first time, and the management have been overwhelmed with applications for cuttings from the film.

This piquant attraction will be continued during the extended run of the film next week.

Daily Express

An agreement reached by leading newspapers

¶1 There have been many Holmeses on the stage and screen, but none as interesting as this man. Barrymore's screen appearances nowadays are as rare as Chaplin's, and as welcome. ¶2 I should not quarrel with any opinion which regarded him as the greatest actor of the age . . . one could watch him for ever . . . This new Barrymore film contains 100 per cent. entertainment value. ¶3 One of the very best detective films I have ever seen. . . John Barrymore must be the finest screen player of to-day. "Moriarty" is distinguished by clever lighting effects, and almost perfect characterisation. ¶4 John Barrymore gives a fine exposition of film acting. . . His Sherlock Holmes is a little masterpiece. The film is very exciting. ¶5 The film is a great success. ¶6 A first-rate entertainment of the kind which grips an audience from the start to finish. [All this has reference to the Great Goldwyn Picture "Moriarty."]

1 Manchester Gdn. 4 Daily News
2 Daily Express 5 Morning Post
3 Evening News 6 Glasgow Herald

100 per cent. entertainment value.

DAILY EXPRESS.

Goldwyn ought to be congratulated on their work.

THE TIMES.

Agreement endorsed by

LONDON

Daily Graphic
Daily Herald
Daily Sketch
Daily Telegraph
Pall Mall Gazette
The Referee
The Star
The Times
Westminster Gazette
The People
Sunday Pictorial
Sunday Herald

MANCHESTER

Daily Dispatch
Evening Chronicle
Sunday Chronicle
Evening News

GLASGOW

Glasgow Bulletin
Glasgow Citizen
Glasgow Daily Record
Glasgow Evening News
Glasgow Evening Times
Glasgow Sunday Mail

Digitized by Google

A Thomas Bentley Production.

THROUGH FIRE AND WATER

(from the Popular story, "Greensea Island," by - - - - - Victor Bridges.)

Mighty Thrills! The Limit in Film Excitement!
Starring Flora le Breton - and Clive Brook.

THE GRASS ORPHAN

(*Frank H. Crane Production.*)

from I.A.R. Wylie's "Paupers of Portman Square."

A delicious drama, half smiles, half tears.
Starring Margaret Bannerman and little Peter
: : : : Dear : : : :

THE HARBOUR LIGHTS

Tom Terriss Production.

The great Adelphi Drama, by George R. Sims and - - - - Henry Pettitt.

Ten million people have seen the play.
Many more will revel in the film.
Starring Tom Moore (brought specially to England for the production) and Isobel Elsom.

Scenarios by Eliot Stannard.

¶ THREE FIRST CLA
WORTH THE JOU

Digitized by Google

THE THREE PICTURES THAT HAVE DRAWN THE TRADE TO LONDON THIS WEEK

SS DRAWS WELL RNEY TO TOWN.

IDEAL FILMS Ltd.
76/78 Wardour St., W.1.

Digitized by Google

"The Splendid Lie"

Starring

Released
Sept. 24, 1923.

Grace Davison

The famous story of an innocent "Sinner" who dared to face the world alone.

Every Freemason, Oddfellow, Forester or Buffalo should see Roy Stewart's initiation in

Released
Oct. 15, 1923.

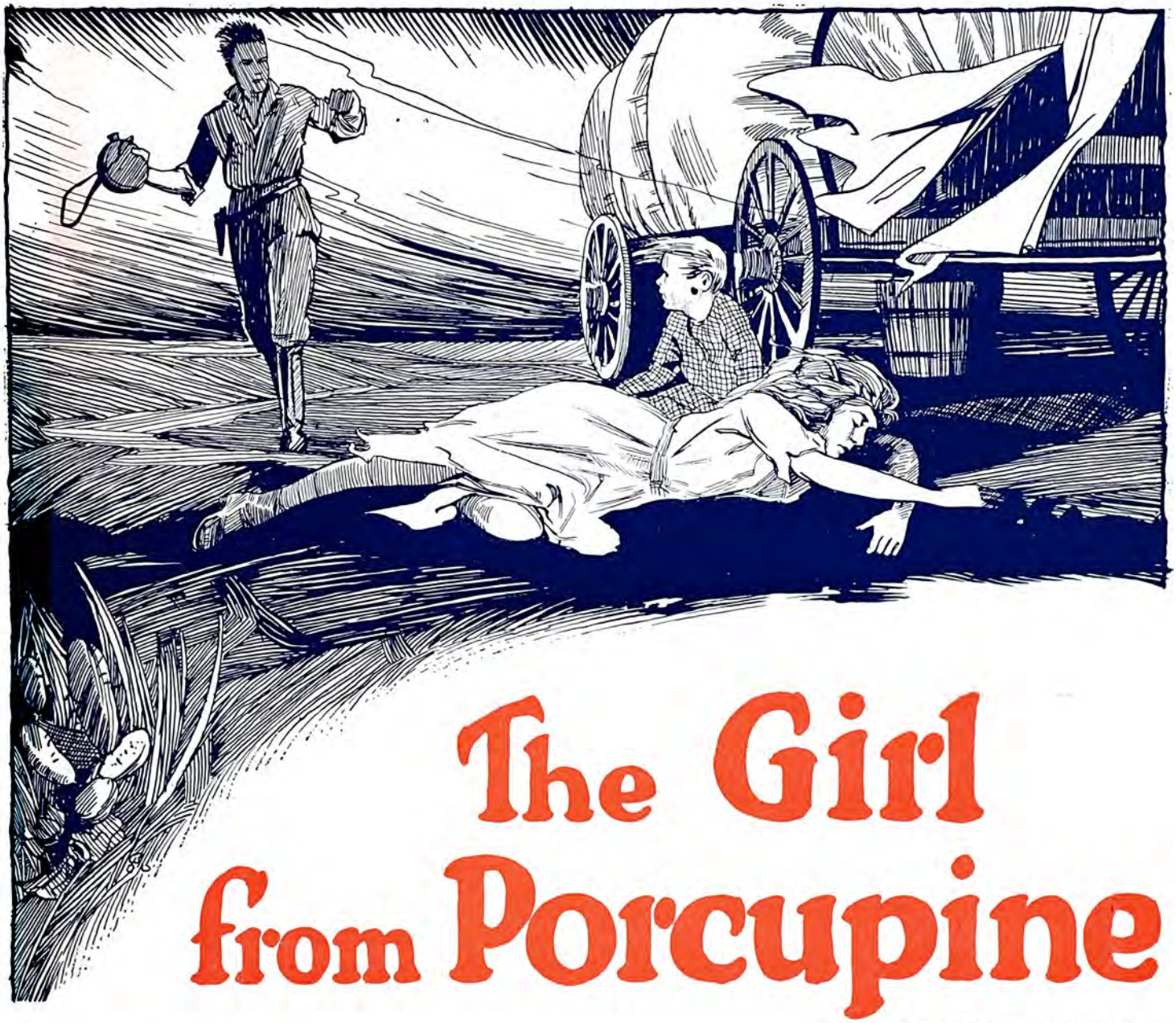
"A Motion to Adjourn"

Starring

Marjorie Daw and Roy Stewart

Pearl Films, Ltd., 86-88 Wardour St., W.1.

Digitized by Google



The Girl from Porcupine

Released Nov. 5, 1923.

By

James Oliver Curwood

Starring

Faire Binney
& Wm. (Buster) Collier, Jun.

A stirring story of love and adventure in the untamed North West.

TRADE SHOWS:

Liverpool:
The Scala, Lime Street,
February 12, at 11 a.m.

Manchester:
The Gaiety, Peter St.,
February 16, at 11 a.m.

Pearl Films, Ltd. 86-88 Wardour St. W1

Digitized by Google

To Buyers of

F

TWO BRI

"With Cu

"The Girl with the

Featuring that Clever and Beautiful Artiste

Can be seen any time by appointment on application to

VICTOR CARTER, LTD.

15 CARLISLE STREET, SOHO, W1.

Digitized by Google

U.K. and Territorial Rights.

OR SALE

LLIANT COMEDY FILMS

pid at the Wheel"

and

Mask

OSSI OSWALDA.

Phone: GERRARD 135

Wires: "FILDEFRA"
Westcent, London.

Digitized by Google

Renters, Film Agents, and others who require a

FIRST
CLASS
TRADE

Projection Theatre

for temporary or permanent use should make a point of inspecting our showroom.

¶ Situated in the heart of Filmland, one minute from Wardour Street, our Theatre is perfectly fitted, heated, and furnished. We guarantee absolute privacy, and the finest screening by brand-new projectors.

¶ Our Theatre is available at all times for screening, editing, and cutting films, at low and inclusive charges.

¶ A high-class Showroom and good projection is half the battle in effecting a sale.

Apply: **LOW WARREN,**

VICTOR CARTER, Ltd., 15 Carlisle Street, W.1.

'Phone: *Gerrard* 135 *'Phone*: *Gerrard* 135

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

Unpunctual Trade Shows—Queen Elizabeth's Red Hair—Kilner's "Big Push"—La Scala Extensions.

I HAVE noticed lately a growing tendency on the part of renters to arrange their trade shows to commence at 11-15, instead of at 11 a.m., which has long been customary. I have been wondering if the change is really something in the nature of an attempt to give the stragglers a chance to get into their seats before the shows are started, and if it is I can only say I don't hold out much hope of it having the desired effect. There are some viewers who have got so used to the renters delaying their shows until their arrival that they will continue to attend later than the scheduled time until the renters decide to start their *prémieres* promptly at the time advertised, which is what they should do. Eleven o'clock is surely late enough at which to begin a trade show, and certainly gives the men from the outlying district ample time to get into town. Apart from the above remarks, if the renters generally consider that 11-15 is the ideal time for the start of their shows then let them start at 11-15 and not five, ten, and fifteen minutes later than this. After all, trade shows are part of a business, and business principles should be followed.

Stuart Blackton in Manchester.

Stuart Blackton, the producer of "The Virgin Queen," was present at is trade screening in Manchester on Friday last, and so also was Sam Berney, chief of the Rose Film Co., who are controlling this picture. They were present, as Mr. Blackton remarked, at the invitation of E. Grattan Milloy, who has the handling of the subject in this territory. In a brief speech before the film was unfolded Mr. Blackton said he wanted to explain that the film did not purport to give the history of the life of Elizabeth, he didn't think one film could encompass that. It was the story of the early days of her reign when she was young and beautiful. All historians, he said, agreed that between the years of twenty and thirty Elizabeth was a beauty. This was how he had endeavoured to picture her, and how he wanted the people of England to picture her. He touched on the difficulties which beset a producer when he sets out to make an historical film, and pointed out that whilst several authorities differed as to the colour of Elizabeth's eyes all agreed she had **red hair.**

Comedies from Lytham Studios.

Saul Harris, of Capitol Films, has just acquired five comedies which emanate from the studios situated on Lytham Pier. Some of the scenes in these were enacted in surroundings well known to Northerners, and for this part of the country they should have particular **interest.**

Harold Lloyd "One Up On" Charlie.

The opinion of some of Lancashire's best film judges is that in "Doctor's Orders" Harold Lloyd has, in the parlance, "put one over" Charlie Chaplin. The ease with which he achieved desired results and the cleanliness of his humour have been the subject of praiseworthy comment. Needless to say, "Doctor's Orders" is being much sought after, and, as one showman says, "We could do with quite a lot more pictures of the same type and class."

Kilner Prepares for "Big Push."

The interview with F. W. Kilner in our last week's issue has been perused with interest by local showmen in view of the fact that Mr. Kilner was in the city last week obviously preparing for a "big push" here as elsewhere. There is much speculation as to who will be appointed his chief of affairs locally.

New Date for "Royal Romance" Trade Show.

The trade show of "A Royal Romance" will definitely take place at the Gaiety on Thursday next, February 15, at 11-15. It will be recalled that the firm of John E. Blakeley, Ltd., advertised a screening of this to take place on Tuesday, January 30, but afterwards decided to postpone it to a later date which would give exhibitors a better opportunity of seeing it. They hope their choice of next Thursday will be satisfactory in this direction.

Wainwright Joins European.

To handle the European "short subjects" in Lancashire and district, A. C. J. Wainwright has just been appointed. To undertake this new position he has vacated the representation of E. Grattan Milloy in the Yorkshire territory Wainwright is no new comer. He has been connected with the trade as long as most men in these parts, and the fact that he was at one time a representative of the Advance Film Service (several years defunct) should be some indication of the length of his experience. Prior to going to Yorkshire, Wainwright served for a period as secretary of the local Trade Sports Association, and was also the secretary in connection with the Trade Shows Centralisation Scheme, which no longer exists.

A Good Idea.

There is much to commend the idea adopted at the halls connected with the Moorhouse Circuit of announcing on a slide prior to the screening of their feature films the names of the musical selections which will be played as accompaniments. This way they are sure to add a little to the musical knowledge of their patrons. Whilst the idea may not be suitable for universal adoption it should certainly be conducive to added interest wherever it can be made use of.

La Scala Extensions Progressing.

Rapid progress is now being made with the extensions to the La Scala, Booth Street East, and the building has now been brought forward on to Oxford Street. When completed the La Scala will be perhaps the finest of the amusement houses on the borders of the town comprising, as it will, in addition to the kinema, a café and rendezvous.

"The Virgin Queen" for the Royal.

The early season for "The Virgin Queen" at a prominent city hall, hinted at in these columns prior to the trade show, has now been fixed. It will show for a week commencing February 26 at the Theatre Royal.

Manchester's First Rear Projection Cinema.

Mr. Kenyon, of the New Royal, Ashton New Road, Beswick, tells me he is hoping to open his new theatre, The Playhouse, situated at the corner of Lamb Lane and Oldham Road, Miles Platting, during next month. This new hall will mark an epoch in kinematography locally, because it will be the first at

(*Continued on next page.*)

Digitized by Google

ROUND THE MANCHESTER TRADE—*Continued.*

which the films will be projected from the rear. Its name, too, strikes a somewhat new note among kinema halls in these parts.

St. Elmo.

Rex Wilson, the producer, who has some very creditable productions to his name, is engaged picturising "St. Elmo," the well-known story, so Saul Harris, of Capitol Productions, tells me. Of this subject he also says his firm have secured the U.K. rights, and will be offering territorial rights for sale shortly through the medium of our advertising pages.

Jury Shows.

Jack Todd, of Jury's has asked me to pass on to exhibitors the information that henceforth and for a considerable period he will be holding weekly screenings at the Deansgate Picture House. On Wednesday next his offering will be "Enter Madame," and on Friday he will show "The Five Dollar Baby." The former features Clara Kimball Young, whose appearances have not been too frequent of late, whilst the latter is a version of a story by Irvin S. Cobb, starring Viola Dana.

Fox Fix Series of Premieres.

A series of trade shows to take place at the Oxford Street Picture House each Wednesday, commencing next week and continuing until further notice, have just been contracted for by Mr. R. S. Dawes on behalf of the Fox Film Co. The subjects to be screened will be this firm's new star series, and the titles will be announced in the usual way weekly.

Two of Fuller's "Big 'Uns."

Prior to screening "Paddy-the-Next-Best-Thing" at the Gaiety on Friday, the 23rd inst., "Joe" Fuller will show to the viewers another big subject on the Tuesday preceding. I refer to "Southwards on the Quest," the records of the last Shackleton Expedition to the South Pole. This is a subject of great interest, and, as a change from the usual drama and comedy, should have an added attraction for the public.

A European Serial.

With wireless so prominent before the public to-day, there is a topicality about "The Radio King," which is to be shown at the Futurist on Wednesday morning next, which should command for it more than ordinary interest both with the trade and the public. It is a Universal production controlled by European, and is a 10-chapter serial. The story is full of interest and provides for the introduction of many thrilling and novel scenes on land, in the air, and on the sea. Mr. Cowan, the local manager, is exceedingly enthusiastic regarding this film, which, incidentally, should lend itself to smart up-to-date advertising. Another European trade show will take place on Thursday, when a further series of "The Leather Pushers" will be on view. Previous subjects of this brand have and are going big wherever shown.

SUBSTANTIAL CONCERN in Manchester are open to act as Managers and Booking Agents for any kinema in Lancs., Cheshire or N. Wales. Get in touch with us immediately. ——— Box B 67

Ardwick Picture Theatre Dividend.

At the shareholders' meeting of the Ardwick Picture Theatre, Ltd., on Wednesday, the directors recommended the payment of a final dividend of 8s. less income tax, making a 7 per cent. actual dividend for the year. The gross profit for the past year was £9,169, and the net profit £5,137, against a net profit of £5,326 in 1921. The sum of £1,592 was carried forward and the dividend was approved. Speaking at this meeting the chairman of the company, Mr. Edwin T. Heys, said that the industry had been revolutionised during the past year. Program pictures failed to attract, and there was keen competition. Pre-release supers, he stated, were booked at high figures in order to rival other competing concerns.

Another Win for the "Soccer" Team.

The local trade football team added an eleven representing the Newton Street Post Office to their list of victims on Wednesday, when they scored a 5 goals to 1 victory. It is worthy of note that in this game Rogers netted four of the goals.

Piccadilly as Trade Show Venue.

The management of the Piccadilly, as will be seen from our advertising pages, is now prepared to cater for trade shows, and to give special attention in various directions in connection with any such events for which the theatre may be engaged. Its central situation and other up-to-date features it possesses commend this super kinema as a trade show venue, and the possibilities for suitable and smart presentation, from the renters' point of view, was recently demonstrated when the *prémiere* of "A Royal Divorce" was held there.

"A Royal Divorce" Season.

The public of Manchester will not have long to wait before having the opportunity to see "A Royal Divorce," for I learn from J. Derbyshire, who is handling it hereabouts, that it is due to play a four weeks' season at one of the large city halls early next month.

Items of Interest.

Scheduled for trade showing on Friday morning at the Gaiety is the Pearl picture, "The Girl from Porcupine," the picturisation of a James Oliver Curwood story, with Faire Binney starred.

The Manchester Watch Committee has granted to the Claremont, the latest kinema to open its doors within its jurisdiction, a full music and dancing licence, which places this hall on the same footing as the Piccadilly, the Royal, the Gaiety, and other City houses. This will enable the management to have singing, and, if on occasions deemed necessary, dancing in accompaniment to any picture shown there.

Important Capture by Vivid.

Just as we go to press I learn that Mr. Jack Sunderland, the energetic general manager of Vivid Exclusives, has secured the United Kingdom rights in arrangement with the Walturdaw Company for the Famous Film Artists output. Mr. Sunderland will be making an extensive announcement in these pages next week, but meanwhile exhibitors would be well advised to keep dates open for a series of pictures which will undoubtedly be big money-makers.

Digitized by Google

Trade Movements in the Midlands.

Local Bodies and the Censorship—Derelict Licences.

By our Birmingham Correspondent.

ARE the British Board of Film Censors capable of guarding the morals of the rising generation? A member of the scholastic profession, Mr. T. W. Trought, a Birmingham J.P., who was a member of the Cinema Commission, has been publicly expressing his opinion on this, and also on the question of educational films. He holds that a separate censorship of films suitable for children is essential. He argues that while the present Board classifies films as those for universal exhibition or for adults only, they have no power to enforce their decisions. It would not be expected that a trade body would formulate a standard either of æsthetics or morals. The censorship of films for children was an absolutely and entirely distinct branch of a film censor's work, and it should be made so at the earliest opportunity.

Educational Films.

Mr. Trought is apparently one of those who worship the idol of the school syllabus, and believes that all educational effort must be made to fit in with that gospel. After expressing the opinion that "interest" films were wrongly called "educational" films, he declared that teachers believed that educational films should follow the school syllabus, and that the syllabus should not be arranged to fit in with the films.

"Vice and Violence."

The Licensing Justices of aristocratic Leamington Spa, who recently banned "Foolish Wives," have expressed their intention of banning all improper films by inserting a special clause in their licences. They also strongly deprecate the growing tendency to produce films giving prominence to vice and violence, and resolved to seek Government censorship. Their latest resolution calls upon the Government to revise the existing licensing laws with a view to simplifying them, and providing a thoroughly representative board of censors which may be trusted to prohibit all films having a vicious or objectionable tendency, and to which licensing authorities can appeal when in difficulty or doubt.

More Officials.

To carry out the Celluloid and Cinematograph Act, 1922, the Birmingham Watch Committee has appointed three officers. On Tuesday last the City Council were asked to sanction the appointment of Chief Inspector William Speers and Sergeants Moran and Thomas to enter and inspect any premises used, or believed to be used, for any purpose to which the Act applies, to take samples and make tests, and to see that the provisions of the Act are duly observed.

Derelict Licences.

In granting the application for a new Acocks Green kinema a few weeks ago, the Birmingham Justices made it a condition that building operations must commence within two months, and the hall completed before the November Sessions. That stipulation has been followed by the appearance of an apparently inspired paragraph in an evening paper, which is intended to ginger up promoters of picture houses, who, after securing the Justices' sanction, have allowed schemes to lie dormant for years. Under the heading of "The Question of Derelict Licences," the paragraph stated that in such cases the Justices feel that it is neither in accordance with the interests of the general public, nor fair to competitors of the syndicates concerned, that the matter should be allowed to run on indefinitely. There is a probability that during the present year these licensees will be required to give definite undertakings to complete the buildings within a stated period, otherwise the licences will be revoked.

Changes in Management.

By the way, the New Broadway Cinema, the reconstructed Bristol Street Picture House, is rapidly nearing completion. With a seating accommodation of 900, it is anticipated that the Broadway will be opened early next month. Mr. B. F. Smith, who until recently had charge of the Exchange Cinema, Northampton, has been appointed manager of the new Birmingham hall.

Many of his trade friends heard with regret that Mr. Ernest Riley, the popular manager of the King's Hall, Corporation Street, Birmingham, had resigned. He has temporarily left the trade to take up a commercial position. An accomplished musician, Mr. Riley came from Burnley to succeed Mr. F. R. Yenlett soon after the King's Hall became part of the Midland Entertainments Circuit.

The Trade Carnival.

Mr. A. W. Smith, the energetic hon. secretary of the Trade Carnival Committee, assures me that the arrangements for this annual event at the Edgbaston Assembly Rooms on March 6 are proceeding apace. It is understood that Miss Betty Balfour will be numbered among the kinema stars present. Messrs. F. Leedam (European), B. Cresswell (Jury), W. G. Thompson (Gaumont) and M. Dent (Pearl) will be responsible for the enterments, while the Advertising Sub-committee consists of Messrs. C. Williams, W. H. Bull, E. E. Ellerslie, H. Lane, and —. Stead, a party of leading city exhibitors.

C.E.A. VICE-PRESIDENCY.

H. Victor Davis Retires.

MR. H. VICTOR DAVIS, the South Wales nominee for the C.E.A. vice-presidency, has sent the following letter to Mr. Gavazzi King, general secretary, C.E.A.:

"February 1, 1923.

"Dear Mr. King,

"Confirming my conversations with you last week and also yesterday, I greatly regret that I must decline nomination as candidate for the vice-presidency of the C.E.A., for the purely personal and temporary reasons which I fully stated to you.

"I deeply appreciate the honour which the Birmingham and Leicester branches, as well as my own beloved S.W. branch, have conferred upon me in nominating me for this high post, and it is only the fear that a special bit of work which lies immediately in front of me might prevent me from putting my fullest time and energy into the office, were I fortunate to be elected to it, that has induced me to decline at this moment nomination for an office and an opportunity of service which, at a later date, if it comes my way, I shall accept with ardour and enthusiasm.

"With all good wishes for our common cause,

"I remain,

"Yours faithfully,

"H. Victor Davis.

W. Gavazzi King, Esq."

Digitized by Google

"IT IS FOR ENGLAND."

Action Against Bristol Renter.

AN action brought by Union Jack Photoplays, Ltd., against Frederick James Price, of the Grand Spa, Clifton, formerly in business as a film renter under the name of Eureka Exclusives, was heard by Mr. Jusice Rowlatt at Bristol Assizes on February 2. Mr. S. H. Emmanuel, K.C., for plaintiffs said the action, which was one for money alleged to be due, was a complicated one, and he thought his lordship should not be troubled with figures, but that they should be referred. Counsel for defendant agreed to this course.

The money alleged to be due was under an agreement whereby the producer of a film had entered into an agreement with an agent to secure exhibition of the film in certain territory—South Wales and the Western Counties. The most important question to determine was the terms of the agreement as subsequently modified. The agreement in its inception provided that the remuneration should be 25 per cent. of the bookings, and in the first agreement there was a term that the defendant guaranteed that within three months from March 1 he would have bookings to the extent of £1,000. The agreement was made verbally in Cardiff at a trade show of the film, which was called "It is for England." At a subsequent date Mr. Price and Mr. Owen came to a modification of the agreement, Mr. Price being anxious to get rid of the guarantee, and it was agreed that instead of 25 per cent. defendant should have 33⅓ per cent.; and this was to apply not only to subsequent bookings, but to earlier ones as well. Later, as a purely voluntary matter, there was an offer to reduce the guarantee from £1,000 to £750.

Counsel read correspondence, and said his clients received in the first three months £144, whereas they contended they ought to have received £500. The defendants said they had received not £144, but £440, and that they were not entitled to a guarantee at all.

Mr. Holman Gregory, K.C., who appeared for defendant, said the whole issue was the contract as amended, and had the plaintiffs the guarantee alleged?

Mr. Laurence Cowen, in his evidence, said at the time of the transaction he was living at Weston-super-Mare. He wrote a novel, "It is for England," and it was subsequently filmed with the co-operation of the Admiralty. A trade show was held at Cardiff in 1918. His meetings with Mr. Price were quite friendly, but he did not waive the guarantee.

In answer to Mr. Holman Gregory, Mr. Cowen said he started the action in March, 1919, but there was a reason for the delay. The capital of Union Jack Photoplays, Ltd., was nominally £100, of which he held 99 shares, and his brother the other. He did not tell Mr. Price that the film had not been previously shown out of London, and he did not say that Moss Empires would take it up and give £200 per week for it.

Defendant, giving evidence, said in 1918 he was in business as a film renter, and entered into an agreement with Mr. Cowen. When Mr. Cowen came to see him at his office on a later occasion he spoke to him about the film having been shown at places in his area before, and said it was impossible for him to continue the agency, but Mr. Cowen pleaded with him not to throw it up, and said he would give him 33⅓ per cent. That was on the understanding that the guarantee was wiped out; nothing was said about a reduction of the guarantee.

The Judge said he thought he must hold with the defendant's version that the guarantee was waived, and an order was made for a general account under the agreement, the question of costs being left to be dealt with on the issue before the Official Referee.

SOUTH WALES C.E.A.

(By our Cardiff Correspondent.)

THERE was a fair attendance of members at the monthly meeting of the South Wales branch of the C.E.A. at the Kinema Exchange, Cardiff, on Friday last, when Mr. James Tilney, the new president, presided. The monthly accounts showed a balance in hand of £165 2s. 6d.

A motion in the name of Mr. J. E. Sprague (Pontypridd) that electrical authorities be asked to include the lighting for kinemas as power and not as lighting was down for discussion, but he said he had not been able to complete his investigations as to what was done in the other districts, and, therefore, he wished his motion to stand over for another month. This course was agreed to.

Mr. H. V. Davis, of Newbridge, gave his reasons for being unable to accept nomination for the vice-presidency of the C.E.A. in London, and Mr. David Hughes (Tonypandy) moved that they accept the explanation with regret. He expressed the hope that at some future time it would be possible to induce Mr. Davis to allow his name to go forward. Mr. R. Dooner (Maesteg) seconded, and the resolution was carried.

A letter was read from the General Council drawing attention to the proposed all-British film week, which mentioned that it was the best interests of the industry to cultivate home productions. Mr. H. V. Davis remarked that the matter had come before the General Council, who expressed their desire to help this British week. The committee was formed to co-operate with the British manufacturers and renters for this purpose, and he had been appointed to that part of the country. He hoped that their exhibitors would do all possible to make the week a success. J. Taylor (Merthyr) remarked that if the week was to be a success they must have good pictures. Unless the films were of the best character it was no good attempting to do anything. It was eventually decided to reply, stating that the branch would do all they could to further the interests of the All-British week. It was also decided to send a letter to the members of the branch asking them to co-operate.

Mr. R. Dooner brought up the matter of clashing of meetings with trade shows, and said there was still some trouble in this direction, but it was explained that an arrangement had been come to some time back that when the C.E.A. meetings were being held, the trade shows were to come on at four o'clock instead of three. Mr. Spary (Pontypool) raised the question of the carriage of posters, and said that his experience was that he could get one parcel to come through at half rate if the ends were left open, whereas the other parcels sent out by renters sealed up cost him two or three times the amount. On the motion of H. V. Davis, seconded by Archie Jones (Cwmcarn), it was decided to write to renting firms suggesting that in future the parcels of posters have open ends and be marked half rate.

A COMING SERIAL.

EXHIBITORS who are on the look-out for a new serial should keep their eyes open for "Mysteries of Paris," a French production, the appearance of which in this country may be expected shortly. The film is founded upon the world-famous story by Eugene Sue, and all who have read the book will realise how admirably its exciting narrative of mystery, incident, and richly varied character is adapted to screen presentation.

Digitized by Google

PRELIMINARY NOTICE.

African Film Productions, Ltd.,
Screen Version of

The

BLUE LAGOON

From the world-famous romance by
H. de VERE STACPOOLE

HAS NOW ARRIVED.

WE CONFIDENTLY PREDICT THIS TO BE A GENUINE WINNER.

TRADE SHOW

New Gallery Cinema, Regent Street
TUESDAY, FEBRUARY 27th, 11-0 a.m.

ALL ENQUIRIES TO

International Variety and Theatrical Agency, Ltd.,
3, Leicester Street, Leicester Square, London, W.C.2.
'Phone: 2620 Regent (3 lines). Telegrams: "AFFILTRUS, WESTRAND."

Digitized by Google

THE HOUSE

pres

THE HYP

wi

WYNDHAM

Produced by CHA
from the world-

HENRY ART

GRANGER-BINGER

LONDON TR

NEW GALLERY KINE
THURSDAY FEBRU

Digitized by Google

OF GRANGER

ents

OCRITES

th

STANDING

RLES GIBLYN,

famous play by

HUR JONES

PRODUCTION.

ADE SHOW:

MA, REGENT ST., W.,

ARY 15, at 11-15 a.m.

Digitized by Google

WALTURDAW WINNERS "PREFERRED"

"Thorns

"THORNS AND ORANGE BLOSSOMS" is the First "PREFERRED" Super to be offered for immediate Release.

■ ■ ■ ■

AS a book it was a "best seller."

■ ■ ■ ■

ITS motion picture interpretation is a masterpiece with all the elements of a great box office attraction ingeniously intermingled.

■ ■ ■ ■

MILLIONS of people are awaiting to see the romantic characters, created by the author, live and enact this fascinating romance on the screen.

■ ■ ■ ■

THE public are reading about the advent of this great PREFERRED picture.

■ ■ ■ ■

THEY will flock to the theatres to see it.

■ ■ ■ ■

NOTE THESE FACTS.

A POPULAR BOOK—A CAST OF PERSONALITIES—AND A WAITING AUDIENCE OF MILLIONS.

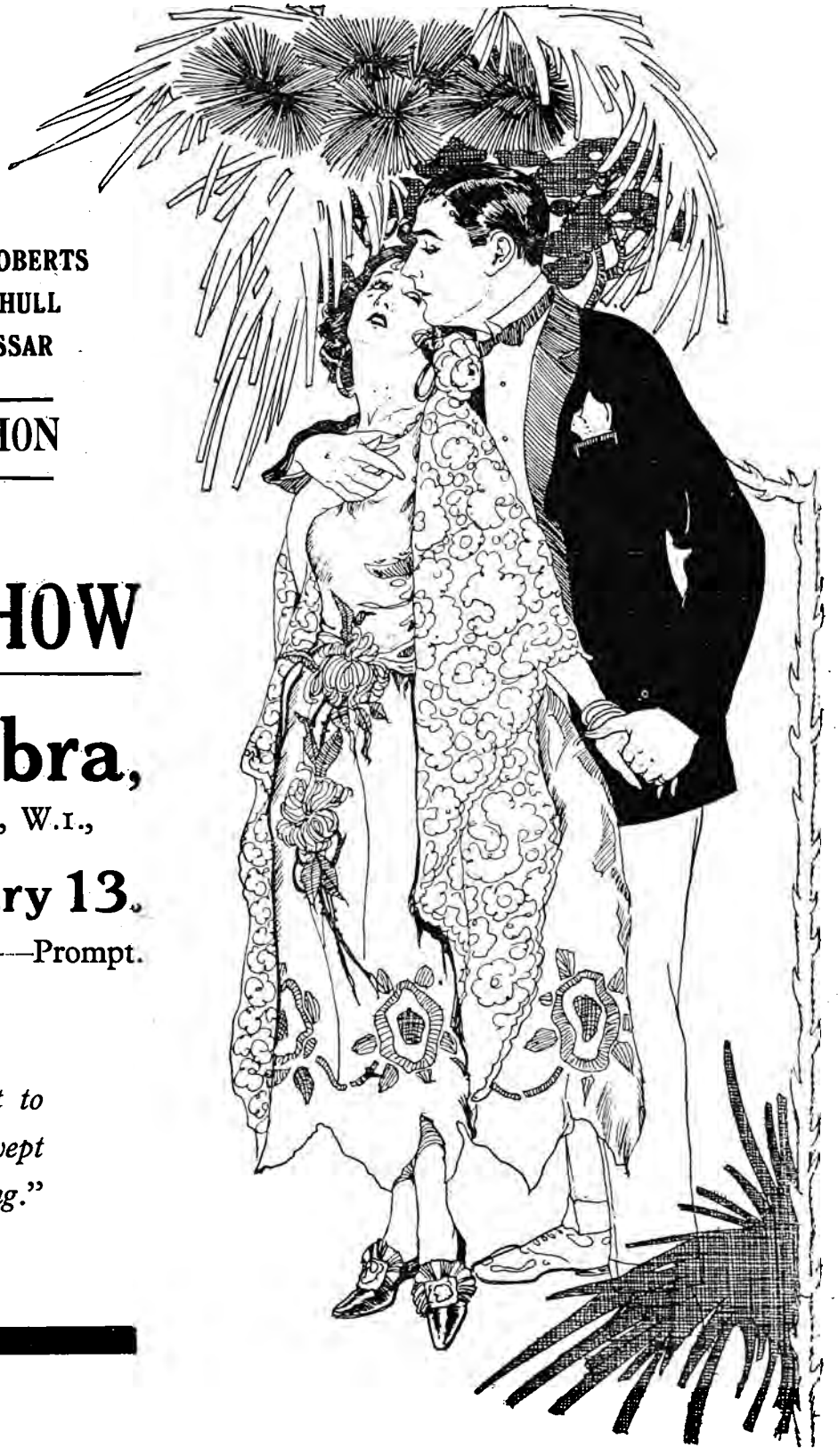
THE WALTURDAW Co. Ld.,
46 Gerrard St., London, W1

Phone: Regent 3310. Grams: "Albertype, Westrand."

Digitized by Google

and Orange Blossoms"

Adapted from Bertha M. Clay's Immortal Romance.



Portrayed by

ESTELLE TAYLOR **EDITH ROBERTS**
KENNETH HARLAN **ARTHUR HULL**
CARL STOCKDALE **JOHN COSSAR**

A GASNIER PRODUCTION

TRADE SHOW

The Alhambra,

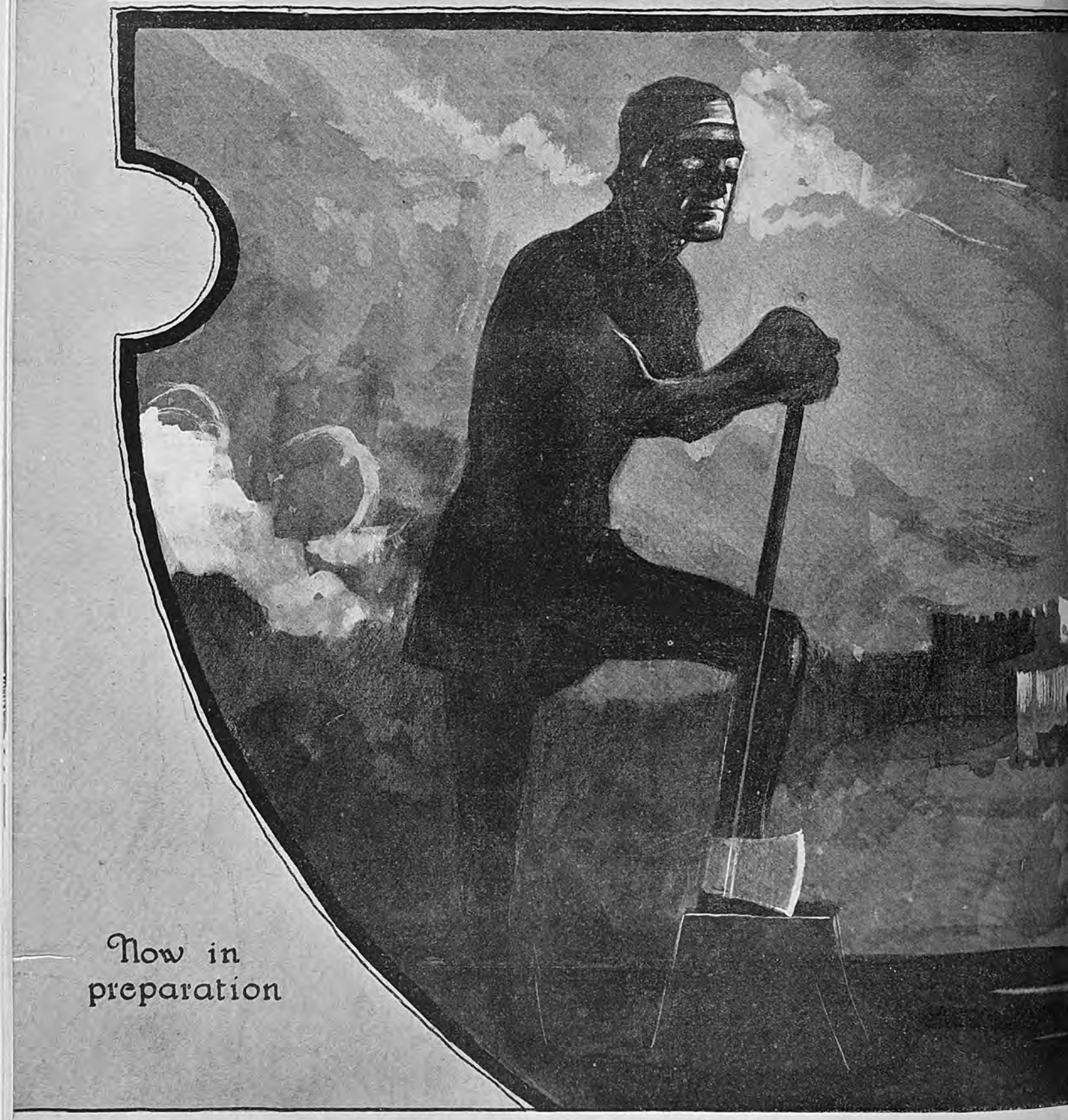
Leicester Square, London, W.1.,

Tuesday February 13.

at 11 a.m.——————————Prompt.

"She Gave Her Heart to the Man Who Was Swept into Love by Her Song."

Digitized by Google



Now in preparation

The Tower

A super production of extra
from the world-famous novel

Digitized by Google

# of London

ordinary dramatic power
by HARRISON AINSWORTH

Digitized by Google

THE UNIVERSAL PROSPERITY SERIES

Play these Winners and Cash in

Jack Mulhall
LOIS WILSON and RALPH LEWIS in a powerful romance of the underworld
"Broad Daylight"
Directed by IRVING CUMMINGS.

Herbt. Rawlinson
supported by BARBARA BEDFORD and UNA TREVELYAN in a gripping story of an amazing masquerade.
"Another Man's Shoes"
From the novel by VICTOR BRIDGES.

Frank Mayo
Supported by SYLVIA BREAMER, HARRY CARTER, and a strong cast in an exciting story of adventure in Old Missouri and the Ozarks.
"WOLF LAW"
Directed by STUART PATON.

Ed. (Hoot) Gibson
With EDNA MURPHY in a breezy action story of the Great Outdoors,
"RIDIN' WILD"
Directed by NAT ROSS.

RALPH GRAVES, MATT. MOORE, Marguerite de la Motte.
in the beautiful story of a girl who was in love with —love, but found herself through the dictates of her own heart.
"THE JILT"
Supervised and Directed by IRVING CUMMINGS.

COLLEEN MOORE CULLEN LANDIS
supported by JUNE ELVIDGE, DAVID TORRENCE, and SAM DE GRASSE, in the story of a girl who risked her all to save the man who had forgotten.
"Forsaking All Others"
Directed by EMILE CHAUTARD.

Frank Mayo
supported by LOUISE LORRAINE in an exotic story of adventure and romance in the South Seas,
"The Altar Stairs"
From the novel by G. B. LANCASTER.
Directed by LAMBERT HILLYER.

SEVEN UNIVERSAL SUCCESSES

EUROPEAN MOTION PICTURE Co Ltd

169 Wardour St. London.W.1. and branches.

Telegrams: Unfilman, Westcent, London. Telephone: Regent 4840.

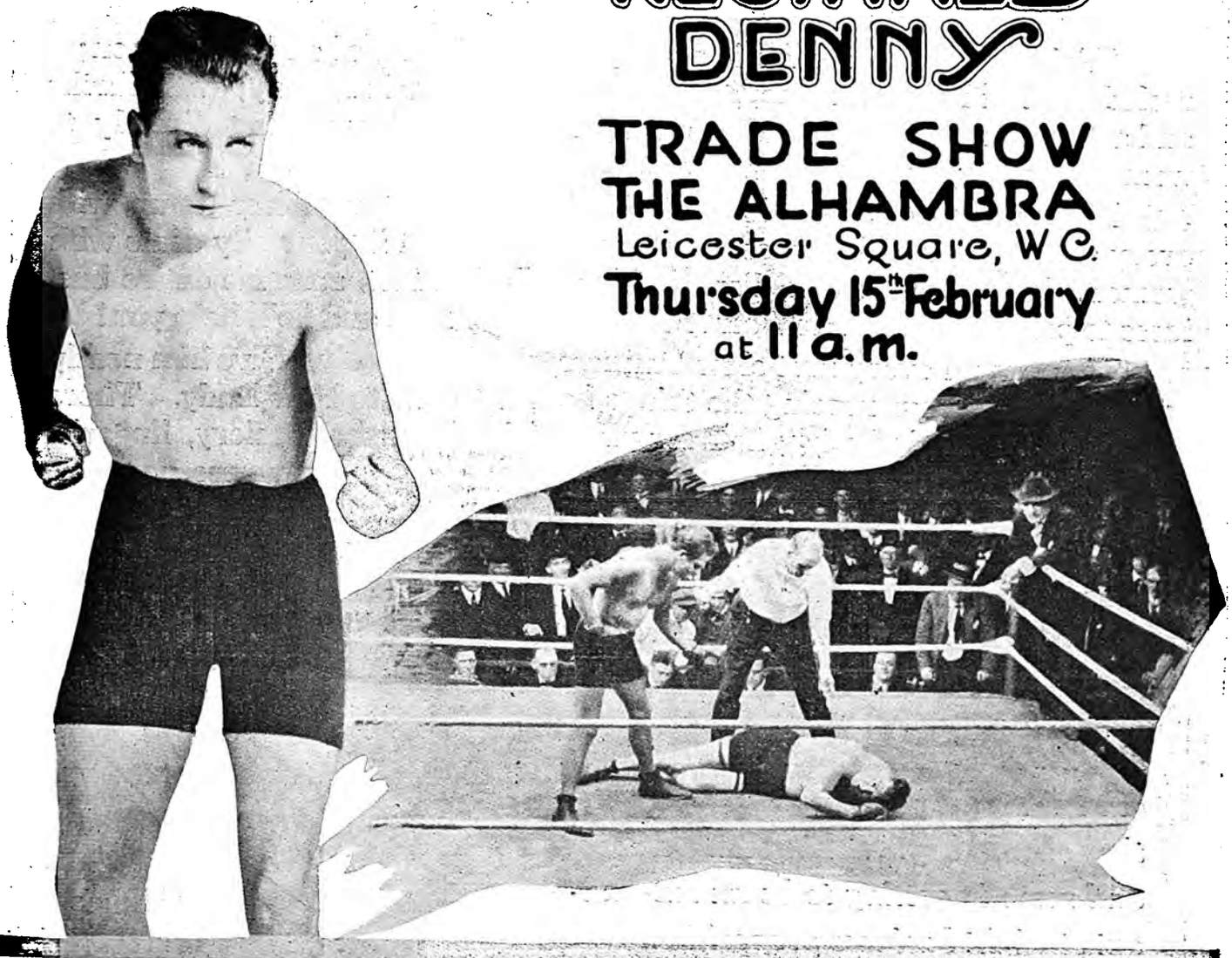
Digitized by Google

IF YOU PLAYED THE FIRST SERIES- YOU'LL WANT THESE!

THE NEW LEATHER PUSHERS

In Six Rounds – Two Reels each
with original cast featuring

REGINALD DENNY



TRADE SHOW
THE ALHAMBRA
Leicester Square, W.C.
Thursday 15th February
at 11 a.m.

EUROPEAN MOTION PICTURE Co., Ltd., 169, Wardour St., London W.1.
Wires Unfilman Westcent, London Phone: Regent 4840.

Digitized by Google

SELLING MELODRAMA TO WOMEN

Wherever women go, the men go. That is certain. The preponderance of women at all performances of the popular stage hits in London and other big cities disproves the old belief that screen or stage melodrama furnishes genuine entertainment only for men audiences.

"Fair Lady" is a romantic photoplay melodrama of and for women; a melodrama of love, romance, gorgeous costumes and mystery; with thrills and action; tearful pathos and relieving comedy, and appealing directly to women of all types, classes and years.

Play up the title, "Fair Lady." It gives a direct exhibitor tie-up with every merchant, for the reason that every merchant in your city deals with women. He buys his stock, displays his goods—in fact, runs his entire business to please and cater to Fair Lady. You help him, and he'll help you!

Tie up with every first-class business man in your city. Give him neatly printed placards announcing the things he has to sell to Fair Lady. There are gowns for "Fair Lady"; hats for "Fair Lady"; shoes, hosiery, lingerie, gloves, perfumes, cosmetics, hair-goods, hair-dressing, coats, wraps, negligee, sports costumes, motoring costumes, vanity bags, travelling bags, toilet articles, confectionery,—in short, almost anything and everything that any merchant sells.

Sell "Fair Lady" to the women of your city! They'll bring the men!

No business man ever tries to sell a stock of goods without telling his patrons what he's got, and why they should buy. Selling amusement more and more is getting to be an out-and-out straight business proposition.

THE
ALLIED ARTISTS CORPORATION, Ltd.

Mary Pickford, Charlie Chaplin,
Douglas Fairbanks, D. W. Griffith.
Hiram Abrams (Chairman).

Head Office:
86-88 Wardour Street, London, W.1.

Telegrams: "Allartisco, Westcent, London."
Telephone: REGENT 5515—1778—1779.

Digitized by Google

NORDISK

TWO LONDON TRADE SHOWS

At the

Shaftesbury Pavilion, W.

THURSDAY FEBRUARY 15, at 11-15 a.m.

An Intensely Dramatic Production

ART—AND THE WOMAN

with Beryl Ibsen supported by Irma Spanfield, preceded by the first of a new series of two-reel comedies entitled "MURDER WILL OUT."

WEDNESDAY FEBRUARY 21, at 11-15 a.m.

A Story of the Stage and Society

MIRRORS OF THE SOUL

or "COULD THOSE EYES LIE?"
Featuring pretty Kate Reise. . .

Have you Booked "THE ADVENTURES OF JAPHET" yet?
Adapted from Captain Marryat's two world famous novels, "Midshipman Easy," and "Jahpet in Search of his Father."
It is different from any Serial yet offered to exhibitors.

NORDISK FILM Co., Ltd.,

24 DENMARK STREET, LONDON, W.C.2.

Telephone: Gerrard 6172. **Telegrams: "Norfilcom, Westcent, London."**

Digitized by Google

RENTERS LTD.

Announce that they will

TRADE SHOW

The Great Historic Photo-Drama

A ROYAL ROMANCE

(The Love Story of Napoleon's Son)

At the Shaftesbury Pavilion,

ON FRIDAY, FEBRUARY 16th, at 11 o'clock.

The documentary authenticity of the settings of this production are indisputable. All the Palace scenes were taken in the actual sumptuous apartments occupied by Napoleon 1. These wonderful rooms have been preserved in all their historical accuracy, and have hitherto been closed to the public.

RENTERS LTD.,
171 Wardour St., London, W. 1.

Digitized by Google

A "MOULIN ROUGE" CARNIVAL.

Liverpool Trade Enjoys Itself.

(From our own Correspondent.)

GENERALLY voted by those present to be the most enjoyable social function so far held in the history of kinema life in the Liverpool area, the "*Moulin Rouge*" Carnival, promoted by Mr. W. B. Rawson (local manager for Wardour's) in aid of the Stanley Hospital, was held in the Midland Adelphi Hotel on Friday evening last.

The guests numbered about four hundred, and many, particularly the ladies, appeared in fancy costumes, which were both extremely pretty and also, in the majority of instances, demonstrated much ingenuity and originality in design. It was noted on this occasion that more gentlemen than is usually the rule at such functions were in fancy attire.

An outstanding feature of the carnival was the excellence and beauty of the scenic effects, and a special representation of the Wardour film, "The Queen of the *Moulin Rouge*," which was shown throughout the week at the Liverpool Scala. For this department of the show thanks are due to the management of the Empire Music Hall, and also to Mr. Hilliard, stage manager from the Empire, by whom the effects were arranged. A further atmosphere of carnival and realism was imparted to the scene by two huge structures depicting the famous Red Mill in Paris, while locally probably nothing better has ever been done than the limelight effects, which were arranged by the management of the hotel.

Excellent music was supplied by two bands, organised by Messrs. Arthur Davies and Sharp, and dancing was conducted on the non-stop principle, there being no fewer than thirty-eight dances during the progress of the carnival from eight o'clock until two. The duties of M.C. were efficiently performed by Mr. Rawson, and in furthering the enjoyment of the guests he received valuable assistance from Messrs. Gordon Dartnall (Fox's), Fred Weisker and Arthur Russell (Weisker Brothers), F. P. Maynes (Walturdaw's), F. Gillett, F. Chisnall (Vitagraph), and J. Schofield (Mold), who acted in the capacity of stewards.

Councillor J. Cross presided at supper. In order that there might be as little interruption as possible with the dancing there were no speeches. Handsome prizes were awarded for the neatest and most original fancy costumes, and the winners were chosen as follows by the judges, who were Mr. J. Thorpe (general manager of the Wardour Film Co.) and Councillor Cross: Ladies, 1, Miss J. Salter (*pierrette*); 2, Mrs. Gordon Dartnall ("listening-in")—a most topical and original costume, and generally commented upon as one of the most effective costumes at the carnival; 3, Miss Parkinson ("Ciro Pearls"). Gentlemen, 1, Mr. Whittle (who assumed the character of an artiste from the "Queen of the *Moulin Rouge*"); 2, Mr. Nead ("King Charles"). A substantial prize was offered for the best representation of the film named, but no one essayed this character.

A much appreciated arrangement made by Mr. Rawson for the convenience of ladies and gentlemen resident in one or other of the many places situated on the electric railway system between Liverpool Exchange and Southport, was the running of a special train which left Liverpool at 2-45 a.m.

PATHE'S DUBLIN OFFICE ABLAZE.

Staff Injured by Explosion.

THE Dublin branch of Pathé Frères was visited by a small band of "Irregulars" on Tuesday morning, with the result that the offices have been burned out and the staff injured by the explosion of a mine.

Four young men, all armed, went inside the offices, produced revolvers, and said: "It is all right. We want to watch out of the window for a car going past."

After the staff had been driven into another room at the point of the revolver, the raiders sprinkled petrol over the office furniture and set it alight. The staff, numbering six, rushed out.

A couple of men who were passing joined them, and all eight were still standing there when a heavy explosion, evidently caused by a mine, occurred. The windows on the first floor were blown out. Part of them fell upon the group standing below, knocking them down and causing such injuries that they had to be taken to hospital.

TO HELP A LIVERPOOL HOSPITAL.

Photo *Carbonora.*

Flashlight photograph of the *Moulin Rouge* Carnival, organised by W. B. Rawson (Wardour's), on behalf of the Stanley Hospital, and held in the Midland Adelphi Hotel, Liverpool.

Digitized by Google

SCOTTISH NOTES.

(From our Glasgow Correspondent.)

I HAVE referred several times in these jottings to the new civic film showing the various activities of the Corporation of Glasgow, and—now that I have seen this film in actual motion—I cannot but compliment the civic fathers on this splendid production. The film is the work of the Glasgow Branch of the Gaumont Company, and from beginning to end the series of pictures shown is most engrossing. I feel sure that this film will prove a big attraction wherever it goes.

Good Luck.

Hearty congratulations to Mr. Hugh Travers on his appointment as manager for Ireland in the interests of the Gaumont Company. Mr. Travers, during his run as chief of the Glasgow Office of the Gaumont firm, has been immensely popular with all sections of the trade, and he will be much missed among us. He took a very deep and active interest in trade affairs, and I am sure that he is just as sorry to leave us as we are to lose him.

Changing Hands.

It is rather unfortunate to find quite a number of picture houses in Glasgow and the West of Scotland changing hands these days, and this seems to indicate that the audiences have not been quite up to the standard expected. I have frequently expressed the opinion in these jottings that certain districts, both in the city and suburbs, are already over-crowded with picture palaces, and it is impossible to expect that the number of kinema patrons can automatically expand with the increasing number of kinemas—for nowadays nearly everybody goes to the pictures. In many cases the opening of a new hall is simply making the struggle all the harder for the other halls in the same locality.

A Well-Grounded Grumble.

"Is it not about time," writes a correspondent in a Glasgow newspaper, "that some attention was paid to the seating accommodation in many picture houses? In a great many cases the springs have refused to perform their function with the result that it is almost an agony to sit through an entire program. Often, too, the seats are too narrow with consequent additional discomfort." Personally I do not think this correspondent over-exaggerates the case, even as far as some of our city kinemas are concerned, and it has often appealed to me as more than passing strange why such alleged enterprising proprietors should not "scrap" the antideluvian seats which are still called upon to do duty.

WHO WAS BUFFALO BILL?

IN a legal action in the District Court of Colorado, brought by the W. F. Cody Historical Pictures Corporation to restrain Universal from showing their serial, "In the Days of Buffalo Bill," and which was decided in favour of Universal, several interesting details on the history of Buffalo Bill were elicited.

The Universal attorney stated William F. Cody received the name of "Buffalo Bill" at the time of the building of the Union Pacific Railroad, because he was employed by the Union Pacific for the purpose of supplying its workmen with fresh-killed buffalo meat. On account of his peculiar skill as a buffalo hunter he was nicknamed "Buffalo Bill," and in a contest with another individual who claimed the name, "Buffalo Bill" won through the prowess of his rifle. The Universal attorney took the broad ground that "Buffalo Bill" was an historical character, and that anyone had the right to show the character and tell the story of "Buffalo Bill," As already stated, the injunction was dismissed in favour of Universal.

BARROW-IN-FURNESS NOTES.

MR. GERALD HUNT, the popular manager of the Ulverston Palladium Cinema, has tendered his resignation to the directors in consequence of the unsatisfactory state of his health. He has filled the position since the opening of the theatre at Whitsuntide, 1921, and for over four years previously the Victoria Palace in the same town was under his management.

From now on Ulverston will only possess one picture theatre, Mr. Edgar Banks, chairman of the Palladium Co., having obtained the lease of the Victoria Palace, which he intends to convert into a billiard hall. This enterprise will bring grist to the mill of the latest cinema, the Palladium, which now has the field to itself, at all events, for the time being. Mr. A. Cheminais, who has been managing the Victoria Palace, has been engaged for a similar post at the Palladium.

Barrow managers are anxiously waiting for a revival in trade, so that the 11,000 men still idle may get back to work, and, incidentally, that there may be larger returns at the pay-boxes. The tide has turned, and last week 500 more men resumed their work at Vickers's. By Easter it is estimated that there will be 2,000 or 3,000 additional men employed at this large establishment, which is the mainstay of the town.

The impetus given to the iron and steel trade and the iron ore, mining and quarrying industries, owing to the French occupation of the Ruhr, is bringing more business to the picture theatres in the district, and there is a strong belief that the Continental crisis will further benefit British industry in which exhibitors should share.

BIG GAME HUNTER'S WORLD FILM RECORDS.

CHERRY KEARTON'S film records of wild life in all parts of the world; in Africa from East to West, and from North to South, in Borneo among the head hunters, in India among the tigers, in the Rockies among the bears, in Canada among the moose, and among the savage tribes of the Congo and Central Africa, for which he travelled 50,000 miles, are now being edited by him, and prepared for immediate release to the kinemas of the country.

These films records cover intimate, exciting and hazardous life and adventures among lions, tigers, "rhinos," "hippos," crocodiles, buffalos, snakes, and numbers of wild animals the public has never seen. They reveal fascinating facts about the habits of rare animals in practically unknown parts of the world, and provide close studies of strange and savage peoples.

These wonderful records—the most exhaustive in the world—will be presented to the public with informative sub-titles giving interesting data, and discoveries made by Mr. Kearton in his many years of travel and adventure with the camera, the whole series being 25,000 feet in length.

On one point Kearton boasts. Although he carries a gun on his expeditions, he has never taken life, nor had it taken for the purpose of making a picture, with the exception of man-eating lions.

Digitized by Google

THE TRADE SHOW

OF

A ROYAL : ROMANCE

(NAPOLEON)

WILL TAKE PLACE AT

THE GAIETY PICTURE HOUSE

MANCHESTER,

ON

THURSDAY, FEB. 15th, at 11-15 prompt.

ALL ENQUIRIES—

JOHN E. BLAKELEY, LTD.

'Grams—"Filmcen," M/c. 74, Victoria Street, MANCHESTER. 'Phone—1002 City.

Digitized by Google

Your Trade Show Venue

is your Shop Window

GOOD Goods demand good windows. The best pictures should have superior display.

We offer you that.

Seating comfort, perfect projection, the best kinema music in Manchester—plus managerial attention.
Pictures specially viewed and fitted with ideal music.

Special popular show with 7 of regular band.

Super shows with full orchestra and conductor.

Grand Organ if desired

APPLY FOR DATES & TERMS:

Manager,

PICCADILLY THEATRE, MANCHESTER

PHONE: ——— CENTRAL 7256

NEWS AND NOTES FROM NEWCASTLE.

(By our own Correspondent.)

THOSE responsible for the control of the Empire Kinema, Grainger Street, Newcastle, have made up their minds to bring this kinema forward to the front rank. A big advertising scheme has been entered upon, part of which is the erection of a screen, 27ft. by 7½ft., on the front of the building, on which will be announced forthcoming big features. A number of recent big productions, including "Nero," "Foolish Wives" and "Oliver Twist" have been booked, and to show them a number of films contracted for on the block-booking system have been shelved. The orchestra has also been enlarged. An official of this kinema informs me that, so far this year, business has quite justified the new policy that has been adopted, and with a prospect of trade revival he is very optimistic for the future of this house.

A Full Capacity House Picture.

"The Four Horsemen of the Apocalypse" has taken Newcastle by storm, and, during the time it has been running at the New Pavilion, this commodious kinema has been taxed to its utmost capacity. The stage effects introduced, particularly during the screening of the battle scenes, were realistic, and formed an added attraction. An interesting fact connected with the film is that Mr. W. Tucker, who is travelling with it as manager, is well known in the territory. For a long while he was with Mr. W. G. Patrick, of High Level Exclusives, as traveller, after which he took over the charge of "The End of the Road," when it went on tour, in the interests of the firm who had the handling of it. He also travelled with "Way Down East" prior to taking over the running of "The Four Horsemen of the Apocalypse."

"Dawn of the World" Rights.

I am informed that after some litigation respecting the film, "The Dawn of the World," which is based on the Bible, the rights for the four Northern Counties have been finally disposed of, and will be dealt with from the offices of High Level Exclusives, 33, Westgate Road, Newcastle, under the direction and special management of Mr. W. J. Laing. This film is in 24 chapters, and will be dealt with on altogether new lines.

Chaplin Successes.

Chaplin features are still in big demand at the offices of Triangle Plays, where Mr. Harry Faid is now beginning to experience trouble in regard to suiting his many clients respecting dates. Mr. Faid will shortly be handling as well twenty two-reel dramas, twelve being of the Western type, and the remainder detective stories.

Stoll Features.

"The dates for 'The Last Adventures of Sherlock Holmes' are fast filling up," remarked Mr. R. Tappley, the manager of Stoll Films for the territory, when I ran across him the other day, and he added that "exhibitors who wish to book this picture will have to look slippy." He also stated that he was having a tremendous lot of inquiries for "The Prodigal Son." Exhibitors are reminded that this film will be trade shown on March 6 and 7, along with "The Return of the Prodigal."

European Pictures.

Mr. Child and Mr. Cox, the representatives of the European Motion Picture Company for the territory, have now got settled down in their new offices in Bath Lane, Newcastle, which are of a commodious and up-to-date character. These gentlemen inform me that they are making big strides, and have done exceptionally large business with "Foolish Wives," "Under Two Flags," and "The Kentucky Derby." I am also informed that the Universal Co., whose films this firm are handling, are in a position to offer six serials a year. One of these is "The Radio King," which is up-to-date with wireless and broadcasting news.

Digitized by Google

THE FILM RENTER &
MOVING PICTURE NEWS

TECHNICAL SUPPLEMENT

STUDIO :: LABORATORY :: KINEMA

FEBRUARY 10, 1923.

GOLDERS GREEN HIPPODROME

A further striking example of

WARING & GILLOW

CARPET VALUE

may now be seen at the Golders Green Hippodrome. The Proprietors of this fine house of entertainment have given us the contract to supply them with a new carpet for the Auditorium. The carpet chosen is known as the

BELGRAVE PILE

This fine carpet can only be purchased from us. Ask us to send you patterns to demonstrate the excellent quality or go and examine it at the Golders Green Hippodrome.

We secured this contract because the *Belgrave Pile Carpet* is undoubtedly

The BEST VALUE in the Trade

Estimates Free.

WARING & GILLOW LTD.

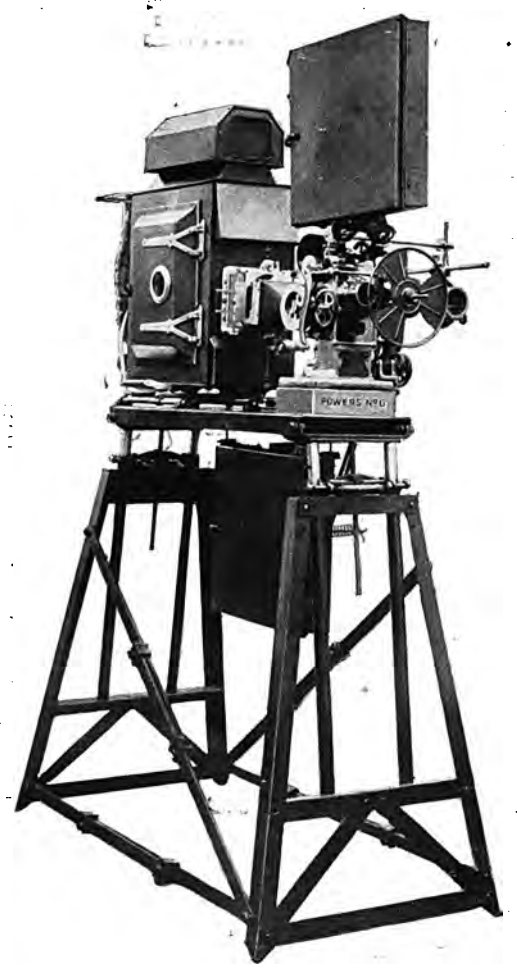
164-182 OXFORD STREET LONDON W.1.

'Phone: MUSEUM 5000. Telegrams: "WARISON LONDON."

Digitized by Google

For Perfect Projection

Buy A POWERS No. 6!



THE POWERS No. 6 is Installed in All Theatres Where Perfect Projection Counts.

* * *

We are installing Two Machines and Complete Equipment at the new ST. JAMES' PICTURE THEATRE, LONDON.

* * *

The Machine with a Guarantee Behind It.

* * *

THE WALTURDAW CO. LTD.

46 GERRARD ST., LONDON, W.1.

'Phone: Regent 3310. 'Grams: "Albertype, Westrand."

Digitized by Google

Theatres & their Equipment.

New Super Kinema.

No. 8.—THE CLAREMONT CINEMA MANCHESTER.

BESIDES having more kinemas in proportion to its population than any other city or town in the country, Manchester makes the proud boast that among them it possesses some of the finest halls in the country. A newcomer, the Claremont, will add strength to this latter claim, for already in the lay Press it has been styled "the pioneer of the suburban super kinema." With Manchester and its suburbs so well supplied with kinemas before they sought to erect "The Claremont" Messrs. Circuit Cinemas, Ltd., for whom it has been built, were exceedingly fortunate in discovering the ideal site it now occupies.

THE CLAREMONT CINEMA.

It is situated in Greenheys in the heart of a good class residential district, standing as it does at the corner of Claremont Road and Upper Lloyd Street at a tram terminus. The main entrance has been arranged so as to extend to the corners of each street, whilst admittance to the cheaper seats is gained through an entrance situated at the rear of the hall in Claremont Road. Immediately on the left of the foyer is the broad, well-carpeted staircase to the balcony, and next to this in order come the manager's office, conveniences for ladies and gentlemen, and the general switch room. The scheme of decoration is the same throughout, and, though simple, is exceedingly effective, oak panellings forming the lower part of the walls, surmounted by a colouring of cream.

Wedgwood blue is also introduced in connection with a series of beautiful frescoes which ornament the walls on each side near by the screen. These depict Hatred, Comedy, Dancing, Sorrow, Science, Music, Tragedy, Art, Motherhood, and Literature, and have been executed in an exceedingly artistic manner. Central between these on each side are two plaques in cream, cut out, on which in gold are the words of the following quotations: "Art is the right hand of Nature. The latter has only given us being, the former has made us men," and "It is the glory and good of Art that Art remains the one way possible of speaking Truth."

The seating capacity of this kinema is estimated at about 1,700, and of these there are 1,200 seats in the auditorium, all of the tip-up variety, in red plush. Between each row of seats and down each side of the hall are strips of carpet, and plenty of leg-room has been left to ensure the comfort of patrons. On each side of the hall there are also three well-lighted exits, in addition to the ordinary entrances. There is a different and superior type of seat in the balcony, this being of the semi-tub style, upholstered in old gold-shaded satin, and the floors are covered with thick carpet.

It is claimed for this balcony by the Claremont proprietors that it is one of the finest in the North of England, and from the points of view of comfort and vision, it is surely ideal; an excellent view being obtainable from the furthermost seat in the place.

Great pains have been taken to equip the operating chamber in the most up-to-date manner, and a good deal of space has been utilised in order to provide the operator with greater freedom for his duties. It contains two Kalee machines, supplied by the local branch of Jury's, fitted with the latest Dallmeyer lens supplied by the same firm, and a really fine picture is obtained with a 118-feet throw. From the operating box the screen curtain is electrically controlled, and also much of the central lighting. In an adjoining chamber is housed the motor generator, and there are excellent arrangements for the rewinding of films with speed and care.

The screen, which is 20-feet square, was provided by "Jimmy" Marks, a cinematographic pioneer, who, nowadays, with patents of his own, is a screen specialist. Without being tilted the screen he has installed affords a perfect picture from any part of the house, and with it the Claremont directors have expressed the greatest satisfaction. Besides a rose-coloured velvet curtain, a gauze curtain with silk hangings protects the screen when not in use, and in front of it there is sufficient stage room to accommodate a speaker or singer. The nearest seats to the screen are sufficiently far enough away to avoid the necessity of neck straining, and between them and the screen is the orchestra well, which, at the present time, holds a band of seven, but is capable of holding more. This orchestra has been supplied by Mr. A. L. Ward, whose band combinations have proved eminently satisfactory with several other halls in the Manchester area, and it is under the directorship of a lady violinist.

The Claremont, it should be stated, is the latest addition to

Digitized by Google

TEL. NO. 91 CHEETHAM HILL.

JOHN GIBBONS,

PLAIN AND ORNAMENTAL

Plasterer, Painter, Decorator, &c.,

Carried out the Plastering and Decorating of Manchester's Latest Kinema,

THE "CLAREMONT," GREENHEYS.

Other Contracts have included :—

VICTORIA PIC. HOUSE, ARDWICK,
THE PALACE, WALKDEN.
PALATINE P.H., WITHINGTON.
THE ARDWICK EMPIRE, M/C.
DEANSGATE PIC. HOUSE, M/C.
COLLYHURST PIC. HOUSE, M/C.
TEMPLE P.H., CHEETHAM HILL.
CRITERION, WALKDEN.

ESTIMATES FREE. *Address all enquiries to :—*

GRANTON STREET, Heywood Street,
CHEETHAM, MANCHESTER.

THE whole of the Fibrous Plaster work and also the Marble work to the entrance of the Claremont, Greenheys, has been executed by the Manchester Fibrous Plaster Company and

J. LENEGAN

ATHERTON ST. :: QUAY ST.

MANCHESTER

Fibrous Plaster Works: Albert Bridge, New Bailey St., also Cheriton Ave., Sale.

TELEPHONE - - - - - - 7388 CITY

Specialist in Architectural Sculpture, Modelling, Carving, Masonry, Marble Flooring :: Panelling :: Ornamental Pattern Making, Granite Work, Bronze Work, Cement Work, etc.

If you are contemplating alterations to your theatre, consult J. Lenegan, who will submit schemes and estimates free on application.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE
STOLL PICTURE THEATRE, LONDON.
GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,

ORGAN BUILDERS & TONE SPECIALISTS,
OLD TRAFFORD, MANCHESTER.
Established over 100 years.

Digitized by Google

THEATRES AND THEIR EQUIPMENT—*Continued.*

the halls controlled by Circuit Cinemas, Ltd., but is not to be the last. Its directors include several notable Manchester exhibitors who have great and successful experience at their command. One of them is "Charlie" Grimes who will, to a very large extent, be responsible for the bookings made for this kinema, and who intends to devote a considerable amount of time to winning popularity for this latest venture. The main policy will be to give the maximum value for the minimum price, and, as the admission charges range only from 6d. to 1s., it will be seen that an endeavour has been made to keep them within easy reach of the purses of the inhabitants of the district.

In due course it is likely that the programs at this hall will be supplemented with vocal items, and it is Mr. Grimes's intention, in this event, to engage only the best artistes. His idea generally is to provide for the people of Greenheys that class of program and better, which they have previously had to take a journey to the large halls in the city to see.

Mr. Franklin Booth has been appointed the residential manager, and here again a wise choice has been made. Mr. Booth has been identified with Circuit Cinemas, Ltd., for a considerable period in a managerial capacity, but previously he served a very lengthy apprenticeship at Bury, and he is numbered among Lancashire's most experienced kinema showmen. As the kinema was only opened on Thursday, February 1, there are, naturally, many items in connection with it which will be given further attention in due course. The programs shown already have included Mae Murray in "Fascination," and Harold Lloyd in "A Sailor-Made Man"—fare which ought to appeal to most movie "fans."

The architect of the building was John Knight, of Cross Street, Manchester, and the general contractors were Messrs. Gerrard and Sons (1920) Ltd. The artificial stone with which the fine exterior effect is obtained is manufactured by the Christie Patent Stone Co., of Stretford. Mr. J. Lenegan, one of the best artistes in the country in the class of work he pursues, was responsible for the fibrous plaster and marble work, and the general decorating was carried out by the firm of John Gibbons, of Cheetham, whose list of contracts have included many other first-class kinemas. Underwoods, of Brown Street, supplied the electric fittings, and also the "Moonstone" glassware which is a feature in connection with the lighting of the Claremont.

J.W.H.

INTERIOR VIEW OF THE CLAREMONT.

HAMPTON'S NEW PATENT TIP-UP SEAT.

MESSRS. HAMPTONS, the famous Pall Mall (London) furnishers and decorators, have issued an illustrated circular setting forth the merits of their new patent "Demount" tip-up seat, and claim that its advantages far excel those of any other seat in the market. Here are some of these advantages: Any seat can instantly be removed for cleaning or repairs. All seats are interchangeable, so that by constantly exchanging seats that get most wear with seats that get less wear, the wear can be kept approximately uniform throughout the entire theatre, and the life of the seating greatly increased. By keeping a few new seats in reserve any damaged or worn seats can instantly be replaced, as required. The first cost is no greater than that of an ordinary fixed seat.

Hamptons' Patent "Demount" seat is absolutely rigid. It cannot possibly get out of order and cannot be displaced by patrons. The theatre can be reseated without being shut down. The "Demount" seat can be fixed to existing standards without removal, at small cost. Any theatre proprietor who sees it will realise at once that the use of the "Demount" Seat must, necessarily, mean a substantial saving of money.

Messrs. Hamptons are satisfied that the New Paragon Kinema Theatre at Grimsby exemplifies one of their latest schemes for theatre decoration in which the maximum attractiveness is attained at the minimum expense. The firm are always pleased

to furnish original schemes for the entire decoration and furnishing of theatres, from the simplest and least expensive kinema to the super theatre.

Digitized by Google

By using Hamptons' Patent

"DEMOUNT" TIP-UP-SEAT

you can

Save 50% on the Maintenance

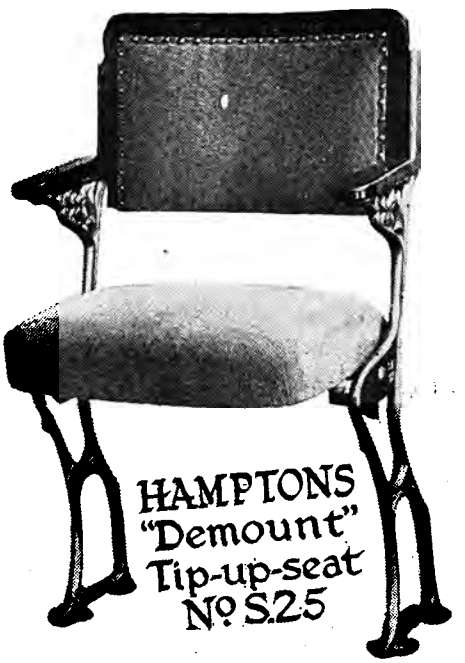
of your Theatre seating. Its advantages far excel those of any other seat on the market.

For Example :—

Any seat can instantly be removed for cleaning or repairs.

By constantly exchanging seats that get most wear with seats that get less wear, the wear can be kept approximately uniform throughout the entire Theatre.

By keeping a few new seats in reserve any worn or damaged seat can instantly be replaced as required.



The first cost is no greater than that of an ordinary fixed seat.

Hamptons' Patent "Demount" Seat is absolutely rigid and cannot possibly get out of order, and cannot be displaced by patrons.

The Theatre can be reseated without being shut down.

Hamptons' Patent "Demount" Seat can be fixed to existing standards without removal, at small cost.

Any Theatre Proprietor who sees it will realise at once that the use of the "Demount" Seat must necessarily secure a substantial saving of money.

Sample chairs submitted free on application.

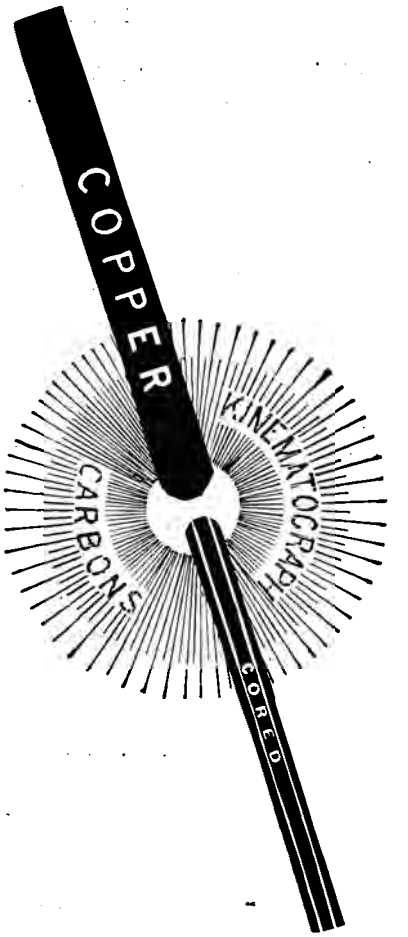
Ring up Gerrard 30 and ask for Contract Department.

HAMPTONS
Decorators · Furnishers

Pall Mall East, S.W.1. Tel.: Gerrard 30

Hamptons pay carriage to any Railway Station in Great Britain

SHIP



Write for Free Samples.

DELIVERY EX STOCK AT

LONDON	MANCHESTER
BRISTOL	LEEDS
IPSWICH	SHEFFIELD
BURY ST. EDMUND'S	NEWCASTLE
NORWICH	SUNDERLAND
BIRMINGHAM	GLASGOW
CARDIFF	EDINBURGH
SWANSEA	BELFAST
LIVERPOOL	DUBLIN

CHAS. H. CHAMPION & Co., Ltd.,
Carlton House, Regent Street, S.W. 1.

Telephone: Gerrard 2134.

Telegrams: "Karbonimpo, Piccy, London."

Digitized by Google

THE IMPORTANCE OF THE TECHNICAL SIDE OF KINEMATOGRAPHY.

The Construction of New Kinemas.

THE building of new, and, in many instances, super-kinemas in Great Britain is proceeding satisfactorily, but the rate of progress, in this the fourth year of the Peace, is not nearly up to expectations. True, there have been many retarding factors. Until some eighteen months ago new theatres on anything like an ambitious scale were practically impossible, owing mainly to the high cost of material and the exorbitant demands of labour. And the financial aspect has never been quite satisfactory, although it is possible to obtain funds for the theatre side of the industry, where it is denied to the other branches of the trade. But now there is a much more confident feeling all round, and new and capacious kinemas are being constructed in all parts of the country, particularly in the large centres of population. It is quite possible, as the cost of construction gets further into the normal, that there will be quite a boom in kinema building in the next two years.

New Ideas Wanted.

There is, however, great room for new ideas in the planning and building of the new super kinemas. It seems to be a fetish of the architect and designer of the moment that a kinema must of necessity be strictly on the lines of the legitimate theatre. Why? There is, surely, an ample and sufficient distinction in the two? The ordinary theatre has always been constructed on lines which guaranteed the most perfect acoustics possible. Everything depends on the spoken word being adequately conveyed to the audience. But such a condition is entirely absent in the kinema. There is really no need for the elaborate and extensive stage, the cumbersome balcony and boxes, or the privileged seats near the orchestra. If this aspect is fully considered by our designers there is no doubt that material and basic alterations will be made in the existing styles. There is considerable research at the present time on this subject among the leading architects of other countries, such as Germany and America. One writer recently held that the kinema of the future will be egg-shaped, of stupendous size, accommodating its thousands, and will be made superlatively attractive by brilliant lighting schemes, in which colour and music will play important parts.

A Bold Construction Policy.

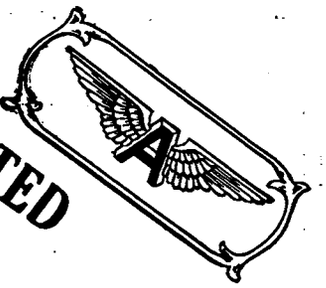
Is it too much to ask the architects of this country, or those of them who specialise in theatre construction, to adopt a bold construction policy, and get out of the rut in which they are at present working? Or is it that the majority of them are under the delusion that the picture house is still in its incipient stage, is a somewhat doubtful commercial proposition, and that, later on, there will be conversions to the legitimate theatre or the music hall? If this is the view held by the construction experts let them, once and for all, divest their minds of such folly. The kinema has come to stay, and what the picture-goer of to-day wants is the picture theatre built on lines that conduce to comfort and efficient presentation. Admittedly, there has been a great advance in this respect during recent years. But what is urgently required at the moment is enterprise of a fundamental character in the planning of the new kinemas. It is now quite clear that all picture theatres should be designed on optical lines. Originality of plan should be heartily encouraged, and the models for playhouses and variety theatres, which have been in evidence for several decades, rigidly discarded, for they contain many disadvantages to picture audiences, and many seats from which it is quite impossible to see the full picture.

Some Essential Features.

A celebrated architect was asked, some short time ago, what was the first essential in the planning of the kinema theatre, and he replied: "That the occupier of every seat in the hall should have a complete view of the screen." This is naturally a golden rule, but more is demanded. There is no reason whatever why the man in the cheap front seat should not have as complete a view of the picture as the occupier of the more expensive and better situated seats. A frequent fault of the cheaper seats in front is that they are arranged at a level so much below the screen that the sitter has to keep his head thrown back in order to see the picture, and as a result suffers from cramped or stiff neck. The rule for correct vision is that the eyes of the occupiers of the front should be on a level with the bottom of the screen, and the rows behind should be so arranged that the vision of the occupiers therein should be just clear of the heads of those in the seats in front. In too many halls there is not nearly sufficient ramp, and this is undoubtedly an essential feature in designing new theatres. To ensure the perfect view, the ramp should be not less, in any instance, than 1 in 10. Another essential in the new kinemas is adequate accommodation for the projectionist and his machines and equipment. The days of the narrow, confined operating-box have, we trust, departed for ever in the work of designing new kinemas. Adequate equipment, ample room to ensure work in comfort and in accordance with the fire regulations, must in the future be an early consideration by the designer. And his scheme of seating must be arranged so that, from whatever angle the screen is seen, there shall be no distortion, but an absolutely perfect picture.

Digitized by Google

THE LABORATORY WITH A NOTED



REPUTATION FOR

QUALITY

100%

SERVICE

DEVELOPING & PRINTING

LET US PROVE IT TO YOU ON YOUR NEXT ORDER.

The American Co. (London) Ltd.,

89-91 Wardour Street, London, W. 1.

Telephone: Regent 5233. *Cables and Grams: Amfcolo, London.*

Digitized by Google

THE WORK OF THE K.C.S.

A Useful Year's Work.

MEMBERS of the K.C.S., gathering for the Fourth Annual General Meeting of the society, were cheered by a report of the year's working of a most satisfactory nature. The meeting was held on Friday, February 2, at the Kinema Club, the society's new headquarters, and secured an attendance which is a guarantee of the interest taken in the society by its members, and a distinctly good promise of the society's future vigour and activities.

The Hon. Secretary (Mr. Kenneth Gordon) reported upon the satisfactory state of the society's finances, and stated that forty-eight posts had been obtained for its members by the society during the year. Assistance of a financial and technical nature had also been given from time to time to members needing it in various ways.

Election of Officers.

A particularly pleasing bit of business was the re-election to the presidential chair of Mr. Henry Saunders, a testimony to the respect in which that gentleman is held, as well as to the confidence reposed in him by the members. Mr. Kenneth Gordon, who has so ably carried out the duties of hon. secretary for the past year, was re-elected unanimously, and Mr. A. Arch was elected to the assistant secretaryship. The vice-presidents chosen were Mr. D. P. Cooper, whose consistently first-class photography has been a notable feature of recent Stoll productions; Mr. Al. Moise, who has rendered much valuable assistance to the society, especially during the early days of its life; Mr. Arthur Kingston, the B. and C. cameraman whose experimental work in connection with speaking pictures and colour-photography is so well known; and a new vice-president in the person of Mr. A. St. A. Brown, of the Gaumont Company, who has been for three years treasurer of the K.C.S., and only resigned that position owing to pressure of his professional duties with the Gaumont Company.

The new treasurer elected in Mr. Brown's stead was Mr. George Woods Taylor, who was the original founding secretary of the society, an official, too, to whom the K.C.S. owes a great deal of its present prosperity. Messrs. F. Danvers Yates and F. Granger were elected trustees. The executive committee elected to the Studio Committee, Messrs. Basil Emmottand J. Roseman, and Messrs. F. Bishop (Gaumont), F. Bassill (Pathé), and "Bunny" Hutchins (Topical Budget), were made members of the Topical Committee.

An Extraordinary General Meeting of the society has been called, on a vote of motion, for March 16, the subject for discussion being the reduction of fees to one guinea per year and the wiping out of debts.

Forthcoming Annual Dinner.

The Fourth Annual Dinner and Dance will take place on February 16 at the Holborn Restaurant. This promises to be the most successful yet held. Representatives from the leading trade organisations will be the guests of the society, and nearly every cameraman will be present. A first-class band has been engaged for the ball, and a most important feature will be an exhibition of Eastern dancing by Mlle. Dacia, the well-known dancer and film star, who will be remembered for her attractive work in "Weavers of Fortune." The prices of tickets are one guinea (double) and twelve and six (single), obtainable from the hon. secretary of the K.C.S., Kinema Club.

The K.C.S. has taken up the matter of Customs dues on negative films and have considered the position for the purpose of placing their views before the Manufacturers' Association.

THE WORLD'S THEATRE FURNISHERS.

REGISTERED BECKWIN TRADE MARK

5 YEARS GUARANTEE.

A Few Recent Contracts:

SAVOY PICTURE HOUSE, BLACKBURN...1,038 Chairs, including Tubs, Proscenium Draperies and Curtains.
GRAND ELECTRIC THEATRE, WARRINGTON...1,286 Chairs, Curtains, Cork Carpets, etc.
SAVOY PICTURE HOUSE, BURNLEY...1,071 Semi-Tub Chairs.
THEATRE ROYAL, HUDDERSFIELD...350 Chairs, Carpets, Cork Carpets, etc.
STELLA THEATRE, RATHMINES, DUBLIN...1,340 Chairs.
CALEY PICTURE HOUSE, EDINBURGH...821 Semi-Tub Chairs, Wilton Carpets, Underfelts, Curtains, etc.
CRITERION PICTURE HOUSE, WALKDEN....741 Chairs, Proscenium Draperies, Curtains, Linoleums, etc.
TRE CINEMA, GUILDFORD...360 Chairs, Proscenium Draperies, etc.
EMPRESS CINEMA, SUTTON COLDFIELD...1,020 Chairs, Wilton Carpets, Underfelts, Cork Carpets, Proscenium Draperies, Draw Curtains, Settees, Brass Work, etc.
THE PICTUREDROME, HADFIELD, NEAR MANCHESTER...866 Chairs, Linoleums, etc.
GLASGOW AND WEST OF SCOTLAND SCHOOL OF SCIENCE—198 Chairs.
EMPRESS THEATRE, RUNCORN...560 Chairs, Renovations, Cork Carpets, Curtains, etc.
DREADNOUGHT PICTURES, BATHGATE, N.B.... Several hundred feet of Solid Oak Tip-up Govan Seating.
LAGOS, WEST AFRICA...Wilton Carpets and Underfelts.
GRAND CINEMA, BARKING ROAD, CANNING TOWN...High-class Enamelled Cane Café Furniture.
THEATRICAL MANAGERS' ASSOCIATION, 52, SHAFTESBURY AVENUE, W.1....Solid Oak Tip-up Chairs.
COLISEUM PICTURE HOUSE, CITY ROAD, LIVERPOOL...1,012 Chairs, Cork Carpets, Wilton Carpets, Ruboleum, Proscenium Draperies, Curtains, etc.
NEW CINEMA, BEIRA, PORTUGUESE E. AFRICA... 300 Chairs.
NEW CINEMA, BLOXWICH...941 Chairs, Wilton Carpets, Dust Sheets, Curtains, etc.
MUSIC HALL, GEORGE STREET, EDINBURGH...220 Portable Tub Chairs, 334 Semi-Tubs in Goathair.

May We Quote You?

"THE GROSVENOR," Reg. Design.

BECK & WINDIBANK, LTD.
CLEMENT STREET, BIRMINGHAM.
Telephone: Central 3834. Telegrams: "Carpets, Birmingham.

Agents and Showrooms:
LANCASHIRE.—S. Haling, 11, Great Ducie Street, Manchester.
NEWCASTLE.—T. S. Gustart, Northumberland Rd., (East End).
SOUTH WALES.—G. Hallett, 6, Victoria Avenue, Penarth.
NORTHERN IRELAND.—F. A. Porter, and Co., 13, Queen's Square, Belfast.
SOUTHERN IRELAND.—E. Shepherd, 68, Dame Street, Dublin.
SCOTLAND.—H. J. B. Mitchell, 4, Carnarvon St., Glasgow, W.

Digitized by Google

THE LATEST AMERICAN SUPER-KINEMA.

The Eastman Theatre, Rochester, N.Y.

A TRIUMPH OF FORETHOUGHT AND CRAFTSMANSHIP.

"DEDICATED to the enrichment of community life" is the inscription over the portal of the Eastman Theatre at Rochester, New York, a building which, in size, artistic beauty, and extraordinary equipment challenges comparison with any other theatre of the same kind in the world. We are indebted for many of the following facts to the "Motion Picture News of America."

The theatre is owned by the University of Rochester, through a gift from George Eastman, and its purpose is well expressed by the inscription referred to above. No expense or effort has been spared in the attempt to achieve tip-top results, and the best quality of workmanship has been employed throughout the building from basement to roof.

The Eastman Theatre has a frontage of 367 feet, a depth of 180 feet, and is 80 feet in height. Its exterior is of simple Italian Renaissance design, the facade being of Indiana limestone, the centre feature of which is a colonnade of Vermont marble. A wide marquise extends completely over the sidewalk along the entire front, constituting the largest theatre marquise in the world. Powerful projectors have been placed on this, from which it is possible to floodlight the entire structure on special occasions.

SEATING CAPACITY.

The theatre's seating capacity is three thousand, and the accompanying illustration gives a good idea of the manner in which the seating of this large building is distributed. The interior of the theatre is almost triangular in shape, with the stage cutting the apex of the triangle. The mezzanine and grand balcony curve in a broad sweep from wall to wall, projecting midway over the main floor. This architectural arrangement ensures a full view of the stage, unbroken by pillar or post, from every seat on each of the three levels; in fact, patrons can hear and see equally well from any seat in the theatre.

These provisions for the enjoyment of patrons, regardless of price, are only equalled by provisions for their personal comfort and convenience in the way of ample checking arrangements, luxuriously appointed retiring and smoking rooms, etc. For the occupants of the cheaper seats in the grand balcony, all these conveniences are as adequate and as luxuriously appointed as they are for those who occupy the higher-priced seats in the mezzanine and on the ground floor. In fact, the architectural and decorative scheme was especially designed to afford the cheapest seats the best view.

LIGHTING ARRANGEMENTS.

The lighting of the theatre is effected on lines which make for ease in finding seats, as there is sufficient light to enable late-comers to find seats and even to read ordinary print. This

Interior of the Eastman Theatre.

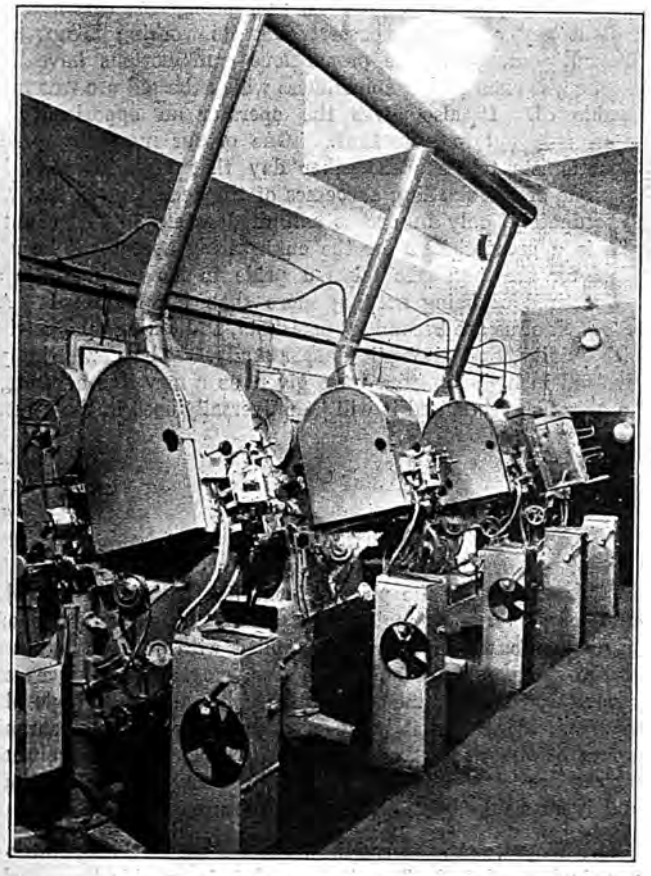
Digitized by Google

has been effected by an improved system of indirect lighting, the result of many experiments in the research department of the Eastman Kodak Company's laboratory. A magnificent crystal chandelier suspended from the sunburst in the ceiling, and which contains thousands of concealed lamps furnishes the greatest amount of illumination. This is reflected and diffused without glare by the sunburst and light surfaces of the ceiling, and is supplemented by cove lighting under the mezzanine gallery and grand balcony. The lights concealed in cornices and reflectors throw the illumination on the undersurfaces, which are architecturally designed and painted to diffuse it to the most remote corners. This degree of illumination, many times greater than has hitherto been used in motion picture theatres, does not destroy the efficiency of projection.

THE TASK OF VENTILATION.

The ventilation of the theatre is by the Mushroom system. This consists of a six-inch sleeve in the floor under each seat, with a hood over the top of this sleeve raised slightly above the floor. A fan delivers air to a closed space under the floor and this comes out through the mushroom ventilator. The only available space for the main supply fan was over the dressing room section at the left of stage. This fan location has the advantage of taking air at an average height of 65 feet above the street, insuring somewhat cleaner and cooler air for summer than if taken at a lower level.

Air is taken to the fan through an air washer, *i.e.*, a device where the air passes through a spray of water to eliminate dirt. This washer also regulates the humidity in the air delivered to the theatre.



Main projection room of the Eastman Theatre. Note the neat systematic arrangement of the apparatus and also the individual pedestals for each machine, which contain the wiring, machine swiches, etc.

The main supply fan is designed to deliver 122,000 cubic feet of air per minute; this corresponds to about 35 cubic feet of air per minute per person, or to an air change of about every 7½ minutes. Two 108-inch diameter disc fans located in pent house above the attic exhaust the air through the theatre ceiling to the attic, and thence from the attic to the outside. The great volume of fresh air drawn into the theatre and its exhaustion is accomplished in a remarkably noiseless manner, a great achievement when the size of the building to be ventilated is taken into consideration. The possibility of cold draught is obviated by the placing of radiators at commanding points.

PROJECTION EQUIPMENT.

It is claimed that the projection installation of the Eastman Theatre surpasses that of any other theatre in the world. Our illustration shows the appearance of the projection room. The projection equipment facilities are divided into three groups, the main operating room of the theatre, the main projecting room and Mr. Eastman's private projection room. The main operating department is located at the rear of the theatre over the balcony and is divided into three rooms, each being separated from the other by fireproof partitions with underwriter's approved fire doors, similarly designed as the bulkhead construction of ship work. The main operating room contains three Simplex motion-picture projectors equipped with Simplex Sunlight High Intensity arc lamps. The machines are of the latest development and are finished in a light battleship grey enamel and polished nickel. In addition are two Simplex spotlights mounted on pedestals. The spotlights are equipped with dissolvers, colour box and fade-out attachments. Directly behind each projector is a specially-designed pedestal into which all the conduits enter at the base. All the wiring is contained inside of this pedestal, and mounted flush at the rear are plugs for the electric dissolver circuit, motors, work lights, arc controls, and at the top are two pole 200 ampere switches for the projection machine arc circuits.

In the film rewinding and inspection department is an interesting machine built by the Eastman Kodak Company which automatically waxes the edges of film to enable it to run smoothly through the projector.

Thus in every department the best skill and forethought have been employed, and the results are pleasing in every respect. Marble mural linings and decorative frescoes are to be seen everywhere, a three-manual organ and orchestra entertain the ear, and the special acoustic arrangements ensure perfectness of hearing throughout the whole theatre. Never has a community had such a building dedicated to its service.

CLARKSON
Costumes, Wigs, Properties, etc.,
for
FILM PRODUCTIONS,
41-43 WARDOUR STREET, W. 1.
A few of the Films I have Dressed:
"THE GLORIOUS ADVENTURE"
"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

Digitized by Google

EFFICIENT PROJECTION.

New Improvements—The Double Equipment.

(By "PATENT.")

IN a recent article I ventured to predict that we were rapidly approaching the perfect motion picture projector. This year will certainly witness the introduction of many new improvements—the work of the best brains on the technical side of the industry which have been patiently exploring the possibilities of basic and fundamental alterations to the present machine. Most of these new patents are in the direction of improvement and efficiency; but there is a lively expectation that this year will also see material changes in the principles on which the projector is founded. It is still to be proved that the Maltese cross can be dispensed with, but experts are confident that the new machine will be simple in design with the introduction of revolutionary devices of a basic character. Meantime, quite a number of minor improvements to existing patents have been announced, including a new objective lens, and an aspherical or parabolic condenser, both of which are claimed to be a big improvement over those in use at the present time. Then, among the very latest innovations can be mentioned an automatic change-over device that quickly and efficiently performs the operation; a hot carbon receptacle that has a hinged trap door which opens and closes itself at the precise moment; and a film safety cabinet built along entirely new and novel lines. All these improvements will be heartily welcomed in the crusade for efficient projection.

Up-to-Date Equipment.

I have, in season and out of it, urged exhibitors, and particularly those controlling the smaller halls, to overhaul their operating-box, to scrap ruthlessly all antiquated machinery and accessories, and to instal the very latest and up-to-date equipment. Nothing but the very best will get over in these days. The picture-goer of the present day is now a keen critic of the lighting effects, and particularly of the light on the screen. Many a good picture, and, incidentally, many a theatre reputation, has been damned by bad projection and inefficient lighting. The audiences are fed up, and the word "rotten" is the caustic remark made as they leave the auditorium. And it is a natural sequence that any theatre in this category must suffer severely, for its once regular patrons give it a wide berth, and transfer their custom elsewhere.

It is pleasing to note, however, that during the past year quite a respectable average of the small kinemas have installed the double machine equipment, and departed, once and for all, from the old-time system of one machine and the tiresome change of spools. And how wearisome this procedure was under an inefficient operator will long remain a memory with the picture-goer. With the double equipment the big picture runs with smooth continuity, to the complete enjoyment of the audience. Naturally, the new and larger kinemas are making a special display of machine equipment, and nothing but the latest and best is installed. In the smaller centres the progress is slow, and we have at the present moment very many halls run on the old system, with the constant break in continuity, and the annoying waste of time. But it is satisfactory to be able to say that progress is being made, and that, even in the non-opposition halls of small capacity, the installation of the double machine is being recognised as an urgent necessity. This is as it should be, and marks a step in progress that is most important.

High Intensity.

Undoubtedly one of the greatest of recent improvements in projection is high intensity lighting. In itself it is almost revolutionary. The high intensity lamp, for some time after its introduction, was considered to be only suitable to the larger kinemas. But its instantaneous success, and the wonderful light on the screen, soon drew universal attention to the new invention, and now it is installed into all classes of theatres. The matter of the perfect picture is all-important to the manager, whether he runs a super-kinema or a limited capacity hall, and with high intensity there is not the slightest doubt that as a factor in screen lighting it is pre-eminent to-day. Expert opinion is that high intensity should have been universally used long ago. To a man the projectionists are strong for this new and brilliant method. They assert that its working is not complicated, and, after the proper lens combinations have been obtained, it runs with a smoothness which the old arc was never capable of. It also gives the operator an opportunity for experiment and improvement. One of our most enterprising projectionists told me the other day that high intensity had been one of the startling successes of the recent year, and was, unfortunately, only in use to a limited extent in this country. "It is a great chance for the enterprising operator," he said, "and for the man who takes a pride in his work. We are rather tired of being nothing more than lamplighters! And now most of us are becoming specialists, and taking up electricity with avidity, and giving it deeper study. The new principles involved in high intensity have given us a new line of thought. Another five years, and it will be universally used in the kinemas of Great Britain."

Some Queries.

J.B., Ilford, inquires what term "synchronous" motor means?—A synchronous motor is one which rotates in unison or in step with the phase of the alternating current which operates same. A single or polyphase alternator will operate as a synchronous motor when supplied with an electric current at the same pressure and same frequency as it produces as a generator, the essential condition, in the case of a single phase machine, being that it be speeded up to so-called synchronism before being put in the circuit. In construction synchronous motors are almost identical with the corresponding alternator, and it consists essentially of an armature and a field.

H., Wigan, asks the conditions under which the operator can use single conduits?—The single conduit is suitable for use where the sub-surface conditions are characterised by a great crowding of gas, water, and other kinds of pipes, as the conduits can be easily divided into several layers so as to cross over or under such pipes.

Digitized by Google

Magnificent
Boudoir Grand
By BECHSTEIN

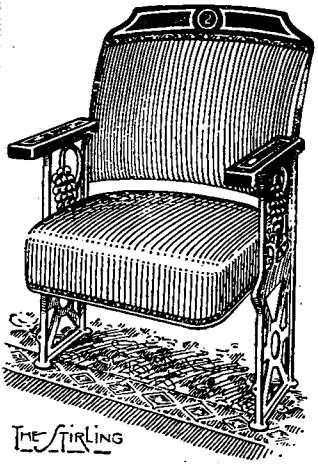
Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

Box No. 61, THE FILM RENTER & MOVING PICTURE NEWS, 2, John Dalton Street, Manchester.

Furnishings of Distinction

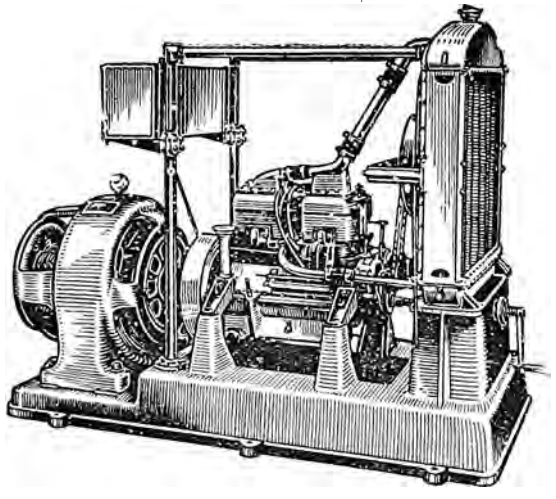
Your patrons would appreciate a good-looking chair like the Stirling, and these are so comfortable too! Write to the *Firm of Experts* for catalogues and samples.

TURNER
Theatre Furnishings



Lancashire Showrooms:
Mr. E. SHARP,
Orme's Building,
Parsonage,
MANCHESTER.

Head Office & Showrooms:
W. W. Turner & Co., Ltd.
5 Warwick Works,
King's Heath, BIRMINGHAM.



ELECTRIC GENERATING SETS
to run on Petrol, Paraffin, or Gas.

Plant from ½—50 KW. in stock, in many cases New Surplus at Less Than Half Makers Price.

Why not make an appointment to see a set on test?

Fyfe, Wilson & Co., Ltd.
***(Dept. MP),* 31 Budge Row, London, E.C.4.**
Works: BISHOP'S STORTFORD, HARLOW.
Phone: CITY 2602/3, *Grams:* DUCTILITY PHONE LONDON

THE FILM RENTER
. . AND . .
MOVING PICTURE NEWS.

The Independent Trade Paper

WHICH CRITICISES
WITH FEARLESS
IMPARTIALITY.

The Trade Paper that
is Always
FIRST with the News.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: An Ominous Cloud 3
By the Way 4, 5
Putting History Right 6
A Tremendous Impetus 7
Ideal's Great Dinner 8
The King of Showmen 9, 10
Liverpool C.E.A Meeting 11
J. H. Dovener's Election Address 12
Celebrating "The Prodigal Son." ..... 21—23
Dickens' First National Anniversary Film 29
Round the London Trade 30, 31
Foreign Production in Germany 32
Liverpool Trade 41
Reviews of New Productions 42, 43, 44, 45, 46, 47, 48, 53, 54
Trade in Yorkshire Territory 56
Manchester Trade 65, 66
Trade in Midlands 67

TECHNICAL SUPPLEMENT.

Theatres and Their Equipment 87
Importance of the Technical Side of Kinematography 91
Work of the K.C.S. 93
The Latest American Super Kinema 94
Efficient Projection 96

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Ideal ..... Cover
Kodak ..... Cover
Preston ..... Cover

Allied Artists 78
Blakeley 83
Butchers 2
Dr. Mabuse .. Facing page 44
European 76, 77
First National 33-40
Goldwyn 57
Granger 25-28
Granger 70, 71
Ideal 58, 59
I.V.T.A. 69
Nordisk 79
Pearl 60, 61
Renters 80
Stoll 13-20
Stoll 74, 75
Victor Carter 62-64
Wardour 49-52
Walturdaw 72, 73

Technical Supplement.
America Co. 92
Beck & Windebank .....
Bracewell 97
Champion 90
Fyfe Wilson 97
Gibbons 88
Hamptons 90
Jardine 88
J. Lenegan 88
Turner 97
Walturdaw 86
Waring & Gillow 85

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs.
Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
'Phone Central 2262. Manchester.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks) Lewis Road, Sutton, Surrey.

PUBLICITY.—Contd.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANTED.

WANTED.—Small cinema in Lancashire district.—Box B.66, FILM RENTER AND MOVING PICTURE NEWS, 2, John Dalton, Street, Manchester.

CARBONS.

IMPROVE your light by using CONRADTY CARBONS. Big reduction in prices.—Cinema Supplies, 178, Shaftesbury Avenue, W.C..—Agents wanted.

FOR HIRE

ALLIANCE FILM STUDIOS,
ST. MARGARETS, RICHMOND.

Best and most modern lights, equipment and accessories. Large floor space. Suitable for super and special productions.

Apply:
Liquidator,
74 Old Compton Street, W.

Digitized by Google

THE PRESTON FILM SERVICE

(Controlled by the Preston Film Exchange Co., Ltd.)

Managing Director - - - - WILL ONDA.

JUST ARRIVED.

SIX CHARLIE CHAPLIN CARTOONS

By PAT SULLIVAN. Approximate Length 800 ft.

Exclusive Rights of LANCASHIRE, CHESHIRE, and NORTH WALES.

SEAMLESS CINEMA CLOTH, 17 Ft. Wide.

SELECTIONS OF NON-FLAM PROGRAMMES.

FEATURES—COMEDIES—SERIALS
WESTERN DRAMAS—INTEREST

TRY OUR CHEAP PROGRAMMES

PER 60/- WEEK

(CHANGE MID-WEEK)

Kinema House, Corporation Street, Preston

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

LLOYD HAMILTON

GOES FISHING—

And only lands—a "flapper."

Roaring Fun in the new Lloyd Hamilton Special, "NO LUCK."

Lloyd Hamilton Two-Reel Specials—Faster and Merrier every time.

ALSO

JIMMIE ADAMS

in The Sparkling Little One-Reelers, the

CAMEO COMEDIES

Playing to Crowded Houses on Broadway, New York.

AND DON'T FORGET

"IDEAL'S" LEADING FEATURE SUCCESSES

in Two-Reel Form.

Two-Reelers played by SIR JOHN MARTIN HARVEY, H. B. IRVING, and other leading English actors.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

FEBRUARY 17, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

THE FILMS OF THE YEAR

Flames of Passion
Paddy-the-Next-Best-Thing

All Inquiries:

GRAHAM WILCOX PRODUCTIONS, LTD.

174 WARDOUR STREET .·. LONDON, W.1.

Telegrams: "Ilmaastraf, Westcent, London." 'Phone: 556-7-8 Regent.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone – Regent 1468 1469

6D.

MANCHESTER
2 John Dalton Street.
Telephone – Manchester Central 5987.

Telegraphic Address:– "WRIGHTADS PICCY London."

Digitized by Google

Something New!

EASTMAN FILM CEMENT

IT STICKS!

Eastman Film Cement is a laboratory product designed to obviate the trouble and annoyance caused by frequent film breaks during projection. Suitable for both Regular and Safety stock. *It holds the joins*, and that is the kind you want.

1½ oz. bottle, complete with brush ... 1/6.
1 pint tin, with screw stopper ... ... 5/3.
1 gallon tin, with screw stopper ... 34/6.

Obtainable from the leading cinema supply houses and

Kodak Limited,
Kingsway, London, W.C. 2

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, FEBRUARY 20.
Fox, Shaftesbury Pavilion, 11. The Impersonators.
European, Own Theatre, 11 and 2-30. Around the World in 18 Days.
Pathe, London Pavilion, 11. Trouble.
Hepworth, Alhambra, 11. Pipes of Pan.

WEDNESDAY, FEBRUARY 21.
Nordisk, Shaftesbury Pavilion, 11-15. Mirrors of the Soul.
European, Own Theatre, 11 and 2-30. Around the World in 18 Days.
Gaumont, West End, 11. Twenty Years After.
Wardour, London Pavilion, 11-15. The Romance of Lost Valley.
Hepworth, Alhambra, 11. Lily of the Alley.

FRIDAY, FEBRUARY 23.
Artistic, Alhambra, 11-15. The Monkey's Paw.
W. and F., London Pavilion, 11-15. Secrets of Paris.

MANCHESTER.

TUESDAY, FEBRUARY 20.
Granger, Theatre Royal, 11. The Hypocrites.
Vitagraph, Piccadilly, 11. A Front Page Story.
Stoll, Winter Gardens, 11. The Prodigal Son.
Fuller, Gaiety, 11. Southward on the Quest.
Lester, Futurist, 11. Art—and the Woman.

WEDNESDAY, FEBRUARY 21.
Fox, Oxford St. P.H., 11. The Impersonators.
European, Futurist, 11-15. Wolf Law.
Stoll, Winter Gardens, 11. The Prodigal Son.
Lester, Gaiety, 11. The Park Hill Story.

THURSDAY, FEBRUARY 22.
Wardour, Futurist, 11-15. Romance of Lost Valley.

FRIDAY, FEBRUARY 23.
Fuller, Gaiety, 11. Paddy-the-Next-Best-Thing.

LIVERPOOL.

WEDNESDAY, FEBRUARY 21.
Wardour, Palais de Luxe, 11-15. The Danger Point.
Vitagraph, Futurist, 11. A Front Page Story.
Fuller, Scala, 11. Paddy-the-Next-Best-Thing.
Pearl, Kinema Exchange, 2-30. Monty Banks Comedies.

THURSDAY, FEBRUARY 22.
European, Palais de Luxe, 11. Wolf Law.

FRIDAY, FEBRUARY 23.
Granger, Trocadero, 11. The Hypocrites.
Fox, Prince of Wales, 11. The Impersonators.
Gaumont, Palais de Luxe, 11. Son of a Buccaneer.
Gaumont, Own Theatre, 2-30. Son of a Buccaneer.
Fuller, Futurist, 11. Southward on the Quest.

BIRMINGHAM.

SUNDAY, FEBRUARY 18.
European, Scala, 7. The Radio King.
Stoll, New St. P.H., 5-30. The Prodigal Son.
Pearl, Futurist, 7. The Splendid Lie.

TUESDAY, FEBRUARY 20.
Wardour, Scala, 11-15. The Danger Point.
Phillips, Scala, 11. Above All Law.

WEDNESDAY, FEBRUARY 21.
Walturdaw, Scala, 11. Your Best Friend.

LEEDS.

TUESDAY, FEBRUARY 20.
Fox, Kinema Exchange, 3-15. The Yosemite Trail.
European, Kinema Exchange, 2-10. The Radio King.
Gaumont, Kinema Exchange, 11. Twenty Years After.
Pathe, Majestic, 11. Love.

WEDNESDAY, FEBRUARY 21.
Granger, Majestic, 11. The Hypocrites.

FRIDAY, FEBRUARY 23.
Wardour, Kinema Exchange, 2-15. The Danger Point.
Pearl, Kinema Exchange, 10-40. The Girl from Porcupine.

BRISTOL.

SUNDAY, FEBRUARY 18.
W. and F., Queen's, 3. The Old Oaken Bucket.
W. and F., Queen's, 3. Doctor's Orders.

WEDNESDAY, FEBRUARY 21.
Vitagraph, Queen's, 11. The Ninety and Nine.

NOTTINGHAM.

TUESDAY, FEBRUARY 20.
European, Mechanics' Hall, 11. The Adventures of Buffalo Bill.
Gaumont, Scala, 11. Twenty Years After.
Pearl, Elite, 11. The Girl from Porcupine.

WEDNESDAY, FEBRUARY 21.
Fox, Long Row P.H., 11. Yosemite Trail.
Pathe, Elite, 11. Love.

THURSDAY, FEBRUARY 22.
Granger, Scala, 11. The Hypocrites.

FRIDAY, FEBRUARY 23.
European, Mechanics' Hall, 11. The New Leather Pushers.

NEWCASTLE.

TUESDAY, FEBRUARY 20.
Fox, Empire, 11. Calvert's Folly.
European, New Pavilion, 11-15. Another Man's Shoes.

THURSDAY, FEBRUARY 22.
Fox, Stoll, 11. Town That Forgot God.

FRIDAY, FEBRUARY 23.
Wardour, New Pavilion, 11-15. The Super Sex.
Pathe, Queen's, 11-15. The Cradle of the World.

GLASGOW.

MONDAY, FEBRUARY 19.
Fox, Grand Central, 10-45. Calvert's Folly.

TUESDAY, FEBRUARY 20.
Fox, Grand Central, 10-45. Town That Forgot God.
Gaumont, La Scala, 11. Twenty Years After.
Gaumont, Own Theatre, 2-30. Twenty Years After.
Pathe, Cranston's, 11. The Cradle of the World.
Pathe, Own Theatre, 3. The Cradle of the World.
Jury, Picture House, 11. Enter Madame.

WEDNESDAY, FEBRUARY 21.
Famous Productions, Coliseum, 11. Paddy-the-Next-Best-Thing.

FRIDAY, FEBRUARY 23.
European, Own Theatre, 2-30. The Radio King.
Square, Cranston's, 11. The Virgin Queen.
Jury, Picture House, 11. The Broadway Rose.

SHEFFIELD.

TUESDAY, FEBRUARY 20.
Granger, Cinema House, 11. The Hypocrites.

WEDNESDAY, FEBRUARY 21.
European, Union St. P.P., 11. The Radio King.
Pearl, Electra, 11. The Girl from Porcupine.

THURSDAY, FEBRUARY 22.
European, Union St. P.P., 11. The New Leather Pushers.

FRIDAY, FEBRUARY 23.
Gaumont, Union Street P.P., 11. Twenty Years After.
Pathe, Cinema House, 11. Love.

CARDIFF.

TUESDAY, FEBRUARY 20.
Wardour, Kinema Exchange, 12-15. The Super Sex.
Pearl, Kinema Exchange, 12-15. Three Monty Banks Comedies.
Pearl, Kinema Exchange, 12-15. Heads or Tails.
Fox, Kinema Exchange 11. Do and Dare.
European, Kinema Exchange, 3. Caught Bluffing.

FRIDAY, FEBRUARY 23.
Granger, Kinema Exchange, 3. The Hypocrites.
Vitagraph, Kinema Exchange, 12-15. A Front Page Story.
Pearl, Kinema Exchange, 3. A Motion to Adjourn.

DUBLIN.

TUESDAY, FEBRUARY 20.
Levy, Imperial, 11-30. Bulldog Drummond.

WEDNESDAY, FEBRUARY 21.
Fox, Sackville, 11-30. Self-made Man.

FRIDAY, FEBRUARY 23.
Int. Film Dis., Carlton, 11-30 Treasureland.

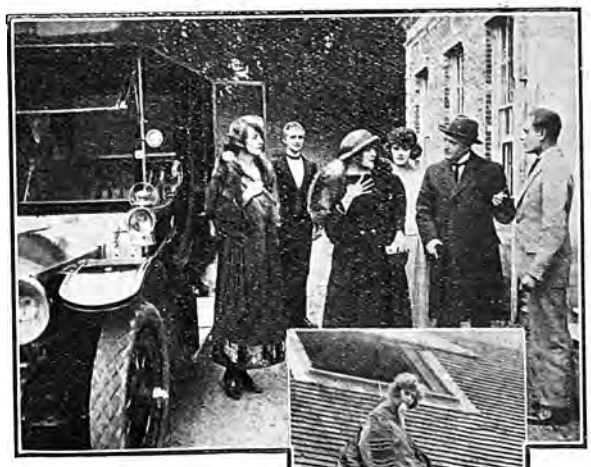
Digitized by Google

Melodrama Absolutely!

THE FIRST BUTCHER-CARLTON PRODUCTION.

"Rogues of the Turf"

from J. F. Preston's famous play. Produced by WILFRED NOY. Released this year on the British National Programme. No. 25. U Certificate.



Melodrama has always had a tight hold on the general public—their pulses quicken—sensation holds them. "Rogues of the Turf" has all the thrills—perhaps more than the famous play—it's melodrama—absolutely!

BUTCHER'S FILM SERVICE, LTD.

Camera House, Farringdon Avenue, LONDON, E.C.4.

'Phone: Holborn 5995 (5 lines). Wires: Butchilms, Fleet, London.
Cables: Butchilms, London; A.B.C., 5th Edition.

World's rights for Butcher-Carlton Productions and other important British Productions are exclusively owned and controlled by Butcher's Film Service, Ltd., to whom all enquiries should be addressed.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 484. SATURDAY, FEBRUARY 17, 1923. SIXPENCE.

Get it in the Budget.

WITH the reassembling of Parliament comes the realisation that the time is drawing very near for the introduction of a new Budget, and it is therefore of the gravest importance that before the Budget is drafted steps should be taken to ensure that the kinematograph industry shall receive some relief from the unjust burden of the Entertainments Tax. Good work has been done, as we have pointed out in these columns, since the new committee took the matter in hand, and much intensive work has gone on among members of the House. With the beginning of the new session, however, and but a few weeks before the Budget is introduced, the time has arrived when everyone should work with a will to impress upon members of the House the injustice that is pressing so hardly upon the whole of this industry. Fortunately the prospects are exceedingly bright. Not only have the C.E.A. secured pledges from members which ensure a majority in the House, but it is known that Mr. Stanley Baldwin, the new Chancellor of the Exchequer, is prepared to make some concession. What is now required is concentration on members who have pledged themselves to support, if not the entire abolition, at least revision of the tax, and, furthermore, to see that pressure is brought upon the Chancellor to bring the necessary revision into the Budget.

The time left in which this work can be done is now limited to a few weeks. The Tax Committee have done excellent work in the last few months. They have pursued their way quietly, but effectively, and it is to be hoped that nothing will be done to embarrass them in their future activities. The personnel of the committee ensures that whatever work is put in will be effected in a manner befitting the dignity of this industry, but, at the same time, it might be as well to point out that there are certain to be a number of members pledged to the revision of the Tax who may hesitate and wobble at the crucial moment. It is therefore up to the Committee to see that every member keeps his pledge, and, therefore, during the next few weeks the supreme effort should be made to secure justice from the Chancellor of the Exchequer. From now onward every exhibitor should keep his member up to the scratch, not by bullying and coercive methods, but by gentle persuasion. Above all on no account should any threats be used if a member of Parliament does show signs of not falling into line. The time is now ripe for the biggest effort that this trade can possibly make to see that in the new Budget they shall receive, if not total abolition, at least revision of the tax. If there were a substantal revision of this tax it would mean a big difference to the whole of this trade. There is no gainsaying the fact that the tax has put many an exhibitor out of business, and if it is too much to hope for total abolition the Tax Committee must press for the incidence of the tax to be substantially altered. Facts and figures are what will count with the Chancellor, and fortunately there are plenty of these to put before him.

The great opportunity is at hand. Do not let it be spoilt by any hasty and ill-advised action. The whole tone of the agitation at the last election was dignified, and since then excellent work has been done by the committee in concentrating upon the Chancellor to get a revision of the tax in his new Budget. It is doubly important that that work should be kept up to-day. There are only two months before the new Budget will be introduced. In that time the utmost pressure, backed with facts and figures, should be brought to bear upon the Chancellor. If the revision of the tax is not included in the Budget when it is presented it will be a hard job to get it done in the House afterwards. It is up to exhibitors to help the Tax Committee in their work, but there must be no hasty and ill-advised propaganda. The whole of this trade can help to get an alleviation of this impost. The work must be put in now. Above all, exery exhibitor must remember that the C.E.A. Tax Committee are in charge of operations and everything possible must be done to support them in their endeavours. The next few weeks are fraught with intense importance to this industry. Everyone has high hopes that at last, after grave hardships, there is a likelihood of at least partial justice being meted out to this industry. The President and officers of the C.E.A. have worked tremendously during the past few months and it is to be sincerely hoped that every member will support them in their endeavours to bring home to the Government their clear duty, and above all to see that the large body of members who have signified their agreement by committing themselves to written pledges are kept to their word. The Chancellor should be made to realise that the tax question is being treated in a dignified manner by an industry which represents millions of capital in this country.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

Tributes to Two Great Showmen.

SELDOM have I seen an audience so deeply impressed as they were on Thursday last, when Mr. F. E. Adams replied to the toast of his health at Mr. Walter F. Wanger's delightfully informal little dinner party at the Regent Theatre, Brighton. The bringing together of Mr. Rothapfel and Mr. Adams, both great showmen, and the tribute that the former gentleman paid to " F. E." was, indeed, memorable. It was obvious that nothing had given Mr. Adams greater delight than to listen to the tributes of Mr. Rothapfel and Mr. Wanger, and the little speech he made when he returned thanks was, in my opinion, the finest utterance I have ever heard from his lips. I have had in the past, and doubtless shall have in the future, political differences with Mr. Adams, but one could never have anything but the greatest admiration for him as a showman, and it was a source of the very greatest pleasure to everyone present to listen to the sincere appreciation from men who do understand the show business.

The Visits that Cheer.

SAMUEL L. ROTHAPFEL did not spend many days in this country as he departed on the " Berengaria " on Saturday. During his brief visit, however, the celebrated showman found time to visit some of our kinemas, notably the Regent, Brighton, and the Marble Arch Pavilion, and not a minute of his time was wasted. It has been generally agreed amongst everyone who was present at the luncheon in his honour last week, that such a visit does a tremendous amount of good, and it is to be hoped that we shall have many other exhibitors from over seas visiting us in the near future.

C.E.A. Vice Presidency.

THERE seems to be but little fresh news to be gleaned of the Vice-Presidency campaign of the C.E.A. As will be seen from another page Mr. T. Herbert Kaye has issued his election address, the principal feature of which is his advocacy of district councils. It will be remembered that Mr. Kaye made a strong point of this some months ago at Leeds, and undoubtedly there is much to be said for this idea. Mr. Dovener appears to be securing a great deal of support, whilst Mr. F. E. Adams is by no means idle. With the publication of Mr. Kaye's address members of the C.E.A. have now had an opportunity of digesting the views of each of the four candidates, and will have an opportunity of voting within the next few days. The result should be extremely interesting, but I personally think that Mr. Dovener will be successful. His eminently sound views and his shrewd common sense will, I think, be generally recognised by the majority of C.E.A. members, and I confidently expect him to be returned at the top of the poll.

Historical Accuracy in Films.

I WONDERED very much why I had been invited on Wednesday to attend a Press luncheon at Mr. Andrade's Galleries of Antiques in Duke Street, in order to listen to a dissertation on ancient armour by Professor Beard. I could not imagine how such a lecture could possibly have any bearing on the activities of the film world. But the speaker had not proceeded very far before it became apparent that he took a great interest in the pictures—even if he only went to them in order to discover anachronisms in armour and heraldry. It was interesting to hear this expert's views on such productions as Griffith's " Intolerance " and the " Robin Hood " of Douglas Fairbanks. The former, he declared, was a wonderful reconstruction of the past, and carried accuracy of detail to a fine point. " Robin Hood " was full of small historical blemishes, but was, nevertheless, a great popular entertainment. Professor Beard raised one good point. Why did film producers spend so much money on the wrong historical settings—armour, furniture, and what not—when for far less outlay they could reconstruct the actual simple atmosphere of the period? Suggestions of this nature are worth heeding at a time when production costs are mounting up in all other directions.

Curiosities of the Day Bill.

IT is often objected that the showman world is too prone to " let go the admirable " about its variegated productions. The more critical section of the public might certainly enjoy the pictures more at times if it were not for the shadow of the showman on the pictures. But it should be possible for the film exhibitor to efface himself now and then without going to the extreme of calling attention to the *inferiority* of his goods. In this respect the instance cited by our Leeds correspondent this week must surely constitute the " limit." Outside a certain kinema in the Yorkshire centre an exhibitor, it seems, recently displayed a day-bill including an alleged " write-up " of a feature in the program. To all who took the trouble to read it this notice must have looked very much like a " write-*down*," for it carefully enumerated all the faults in the film, and had the effect, I should imagine, of keeping money out of the house.

Wisdom for Shopkeepers and Showmen.

ONE cannot understand why such a derogatory article was sent out as " publicity " for the film. Still less can one understand why the exhibitor thought fit to dress his window with it. Honest tradesmen, of all kinds, ought to be encouraged, of course; but I should begin to have doubts of the sanity of the grocer who called attention to tea that was " below the average," or to the butcher who labelled his steak as " inferior." Such shopkeepers might be worthy of all praise, but the point is that they would be no good as shopkeepers. It is not otherwise with the exhibitor who digs out all the nasty things said about his films. Once having booked the stuff, it were better to " chance his arm " and wait till the audience complained.

Mrs. Tutankhamen.

THE German supers, the majority of which were reported in these pages thirteen months ago, are at last making their appearance in this country, for I see that " The Loves of Pharaoh " is to have a season at the New Scala commencing February 26. This was originally named " The Wife of Pharaoh," and features Germany's great screen star, Emil Jannings. The picture is produced with all the lavish magnificence that characterises these productions, and some of the sets are very remarkable.

Digitized by Google

P.C.T. in an Interesting Condition.

I HEAR considerable changes are taking place in the organisation of Provincial Cinematograph Theatres, and it is quite evident that Mr. Will Evans, their new managing director, is ruthlessly handling the broom. Many chiefs of departments who have been there for years have received notice to quit, and expenses are being cut down all round. The future of this company presents a very interesting situation.

" Dr. Mabuse," in Two Parts.

GRANGER'S are responsible for a new innovation in regard to trade shows, for I understand " Doctor Mabuse," the great German picture, will be trade shown on two successive mornings at the Alhambra. This intensely thrilling drama is about 15,000 feet in length, and is to be issued in two parts, and it is Mr. Granger's intention to show it to exhibitors exactly as he wishes it to be shown to the public, and it will, therefore, be screened on March 6 and 7. I have had the pleasure of seeing this film, which is packed with thrills from start to finish, and have not the slightest doubt that when it is shown to exhibitors it will have a tremendous success.

The Country Cousin Goes Back.

LONDON seems quite empty this week after the busy times we experienced from the influx of exhibitors from the Provinces during the past few days. I am glad to say that THE FILM RENTER'S offices were thronged with showmen from all parts of the kingdom, and it was a very great pleasure to have so many of my Provincial friends dropping in for a chat. Business generally appears to be consistently good, and with the number of fine pictures now being shown there is no reason why it should not continue.

Reciprocity.

I RAN up against Mr. S. G. Newman, the well-known managing director of British Exhibitors' Films, in Wardour Street, who has just returned from the States. Mr. Newman informs me that he has been able to secure one very big production, which is from a story by Elinor Glyn. This film features Dorothy Phillips, and is entitled " The World's a Stage," and is a story of a screen star's life in Hollywood. During his visit to the other side, Mr. Newman viewed many photoplays, but the picture mentioned above was the only one that he selected for exploitation in this country. I was extremely interested to learn that " Tense Moments from Great Authors " had been sold by him to America, and we may, therefore, look forward to another series of British pictures being shown on American screens.

" Doctors' Orders? "

AN interesting item of news to hand is that Harold Lloyd, the celebrated screen comedian, is about to enter the bonds of matrimony with Mildred Davies, who is so often featured with him in his productions. Immediately after marriage, Miss Davies is to retire from the screen.

SENSATIONAL CHANGE IN P.C.T.

Just as we go to press we learn that Mr. Walter Wanger has severed his connection with Provincial Cinematograph Theatres. Fuller details next week.

A Little Premature.

I DARESAY many of my readers noticed the name of a Mr. Kaye, of Huddersfield, among the baronets in the list of honours issued last week, and it was quite a joke on Thursday night last, when Mr. T. Herbert Kaye, the well-known exhibitor of Huddersfield, was present at Mr. Wanger's dinner party at the Regent Theatre, Brighton. Numerous members of the trade came up and heartily congratulated Mr. Kaye upon the honour that they thought had been accorded him, and it was intensely funny to see the seriousness with which Mr. Kaye received all his congratulations. Curiously enough, quite a number of people since have mentioned the fact to me that Mr. Kaye had received the baronetcy, evidently under the impression that this was so, and I can imagine that no one has enjoyed the joke more than Mr. Kaye himself.

Banned by Barnardo's.

THE foundlings were fortunate. They got the opportunity to see Jackie Coogan in " Oliver Twist " before the storm arose regarding the Censor's action. The Barnardo children are not so fortunate. The Council of the Homes has declined the invitation to the juvenile inmates of the home to see the film at the Empire, because it was thought unwise to sanction the attendance of the children after the recent criticism. Organisations dependent upon charitable contributions have, necessarily, to be careful not to offend their patrons who are usually very narrow in their views, and the responsible authorities have probably acted prudently. It would be interesting, however, to be able to peer into the future and see what difference in the lives of the " Barnardo's " and the " Foundlings " is apparent as a result of seeing or not seeing " Oliver Twist." " What will the child become? " might be answered in curious ways.

A Pathé-tic Sequence.

THERE is an amusing, but at the same time, natural sequence in Pathé's three last offerings. First " Love," the many coloured; next " The Cradle (of the World) ", and now people are looking forward to " Trouble."

A Triumph of Artistry.

IT is a joy to behold, either on the stage or the screen, an exhibition of natural and sincere acting free from the adulterant of precociousness or preciousness, where the artiste appears to be acting his or her part free from the promptings of a producer towards over-acting, or from the limitations imposed upon a free expression of emotions. It was, therefore, with great delight that I watched the acting of Carmel Myers in " The Danger Point," which Wardour Films showed in London on Wednesday. The joyousness of the early part of the play was interpreted perfectly, the anxious waiting upon the husband, and the endeavour to give pleasure simply expressed, but the triumph of artistry came with the dazed, shaken look, and the half-realised horror upon her face after her escape from the train smash. Never have I seen this artiste interpret a part better.

Tatler.

Digitized by Google

ROTHAPFEL VISITS THE REGENT.

Famous Showman Entertained by Walter Wanger at Brighton's Super Kinema.

A MAGNIFICENT TRIBUTE TO F. E. ADAMS.

ONE of the most delightful functions that took place last week was on Thursday, when Mr. Walter F. Wanger, the brilliant young American showman, entertained Mr. Samuel L. Rothapfel and a party of friends at the Regent Theatre, Brighton. A select little company travelled down in a special reserved pullman car to Brighton, and included the following well-known personalities in the renting and exhibiting world: Mr. Walter F. Wanger, Mr. Samuel Rothapfel, Mr. J. C. Graham, Colonel Bromhead, Mr. R. C. Bromhead, Mr. A. J. Gale, Mr. A. G. Smith, Mr. Charles Lapworth, Mr. L. Levine, Mr. R. J. Pugh, Mr. P. Phillipson, Mr. H. Rowson, Mr. F. E. Adams, Mr. Noel Rhys, Mr. E. W. Fredman, Mr. Sam Harris, Mr. E. E. Lyons, Mr. T. Herbert Kaye, Mr. H. Jenkins, Mr. G. Hopton, Mr. W. F. Husband, Mr. W. Haywood, Mr. F. Kendrick, Mr. R. E. Fogwell, Mr. G. Stevens, Mr. L. Yglesias, Mr. J. W. Barber, Mr. G. A. Atkinson, and Mr. A. Anderson.

WALTER WANGER.

On arrival at Brighton the party were quickly transported to the Regent, where Mr. Rothapfel was taken over the building. A delightfully informal dinner party followed, at which Mr. Wanger was supported by the Mayor of Brighton, one of the Members of Parliament for Brighton, and the Chief Constable. The dinner itself was not only choice, but beautifully prepared, and reflected the very highest credit upon the Regent cuisine.

Rothapfel Presented to Regent Audience.

During an interval in the course of the dinner, Mr. Rothapfel listened to a special selection of "Pomp and Circumstance," rendered by Mr. Basil Cameron and his orchestra in Mr. Rothapfel's honour, after which the great showman was introduced from the stage to the huge audience present, and received a splendid ovation. In a few brief words Mr. Rothapfel said how pleased he was to come to this country and to pay a visit to what he considered a very fine kinema.

Honours to F. E. Adams.

Returning to the dinner, Mr. Walter Wanger, in proposing the toast of "Our Guests," said how proud they were to have a showman of Mr. Rothapfel's ability present in the Regent Theatre as their guest. He was particularly proud that their guest had seen one of England's greatest theatres. Mr. Wanger then proceeded to pay a splendid tribute to Mr. F. E. Adams, to whom, he declared, the entire credit of giving Brighton such a wonderful building was due. Nothing could be finer than the very eloquent little tribute Mr. Wanger paid to Mr. Adams, and his excellent speech made a great impression on the company.

Mr. Rothapfel, in replying to the toast, also proceeded to pay a great tribute to Mr. Adams. In his own inimitable way he said, "This is a darned fine kinema, let me tell you," and it was very evident that the Regent had made a very profound impression upon Mr. Rothapfel. The famous showman was emphatic in his praise of everything he had seen, the orchestra, the building, and the entertainment, and, turning, to Mr. Adams, he sincerely thanked him for the erection of a picture house which was fit to rank with the finest in the world.

The Man Who Built the Regent.

Mr. J. C. Graham uttered a few very well-chosen words, delivered with all the charm of manner which is associated with this fine American gentleman, and then the chairman called upon the last speaker of the evening, Mr. F. E. Adams. It was evident that Mr. Adams was deeply moved by the many fine things that had been said about him that evening. Speaking with great emotion, he declared that nothing had given him greater pleasure than to listen to the words of Mr. Rothapfel and Mr. Wanger that evening. In tones of passionate sincerity he described the manner in which he had been treated by financiers when he first pressed forward the building of the Regent. He had, he declared, been met with pessimism everywhere, nagged and threatened by Basinghall Street and Lombard Street from the moment he started, but had reaped his reward that evening in listening to the splendid appreciation of Mr. Rothapfel and the brilliant young genius, Walter Wanger.

Seldom, if ever, have I listened to a more moving speech than Mr. Adams delivered, for it was very plain to see that the many references to the work he had done in giving Brighton such a magnificent picture house had deeply touched him. Speaking for only five minutes, he impressed everyone with his passionate sincerity, and small wonder was it that when he sat down the whole audience greeted his remarks with prolonged cheering.

The Regent has always been Mr. Adams's baby, and he has nursed it and, it is only right to say, given this country a kinema of which it can justly be proud. I think that the very fine tribute that Mr. Rothapfel and Mr. Wanger paid him recompensed him for all the troublous times he must have gone through.

A Pleasant Function.

The whole party returned to town by the 10 o'clock train, each and everyone declaring that it was one of the most delightful occasions that they had ever been privileged to be present at. Mr. Wanger made a splendid host, and left nothing undone to make his guests thoroughly at home. The whole evening was a tremendous success, and everyone felt that they had been present at one of the finest little functions that had been arranged in the history of the trade.—E.W.F.

Digitized by Google

Go Thou and Do Likewise

LAST week a large number of exhibitors had the privilege of listening to a great showman expounding his views on the successful presentation of pictures. Samuel L. Rothapfel, easily the foremost showman of our time, held an audience of over one hundred prominent members of this industry almost spellbound as he described to them his career, and how he had built up from a small beginning to the present day when he controls a theatre seating nearly six thousand people, and which played last week to a total of 58,000 dollars. There were present leading exhibitors representing halls all over the country who were visibly impressed by the address of a man who has made a great picture house which, in its early days was a white elephant, into a phenomenal financial success. Rothapfel dilated upon the methods that he employed to bring the people into his kinema. He proved to those present that the running of a great picture house was no mere haphazard affair. Above all, he demonstrated that to get the people into your kinema you must have courage, vision, and foresight.

The secrets of Mr. Rothapfel's success are exceedingly simple. He believes in looking ahead, studies the taste of the public, and endeavours to give them a real entertainment. The impression that he made upon his audience was remarkable. Seldom has an address been listened to with such rapt attention, and wherever and whenever one travelled during the past few days the Rothapfel luncheon has been the subject of universal discussion. What lesson have exhibitors gained by listening to the remarks of this great showman? Will they take heed of his advice? Will they endeavour to follow in his footsteps? Will they try and emulate the example of a man who, from the time as a youngster, when he started in the business, always endeavoured to go one better and make his show stand out above his rivals? Will they see the tremendous importance of music in a kinema entertainment? These are questions that arise when one ponders over the eminently successful function at which Mr. Rothapfel delivered his address. Time and again exhibitors in this country have been exhorted to wake up and revise their methods of presenting their pictures. Week after week we have hammered into them the supreme importance of having good music. It is true that in the past year or two tremendous strides have been made, but there is still much leeway to be made up. Rothapfel proved one thing, and that was that to run a successful kinema you must study it from the bottom up. He demonstrated how he worked night and day to see that his pictures were presented in the most beautiful setting that could be thought of, with music that would appeal to every one of his patrons. Rothapfel has been successful. Of that there is no argument. Will exhibitors in this country learn the lesson and set out to make their kinemas one hundred per cent. more attractive than they are at present?

There is a great opportunity to-day for exhibitors to become real showmen. There is no shortage of good pictures. On the contrary, there are numerous big productions and excellent program pictures that are certain to please any audience. Why not make a start now and show them to the best advantage? Take a lesson from the greatest showman in America and study your audience. Give them good music: any music is good music provided it has good taste. Display the pictures as they should be presented. Do not be afraid of failure, for nothing is ever gained if nothing is attempted. Rothapfel said when he came to this country nine years ago, that he found London presenting pictures far in advance of America. Why not try and regain the lost laurels? There are a few men in this business who have records as successful showmen, there are numerous others who merely throw pictures on the screen. If the latter will hearken to the words of Samuel Rothapfel there would be less whining about bad business. Exhibitors should remember that the business is there and it only wants catering for. The day has passed when the mere showing of a six-sheet poster will bring the people into the kinemas. What they want when they come inside is not only a good picture, but one presented in good taste, with good music, in a theatre which is under the direct and personal supervision of its proprietor. There is nothing that has been done at the Capitol Theatre in New York that cannot be emulated in this country. All that is needed is a little courage and vision, and the effect will be remarkable. It is a pleasure to welcome a great showman in this country, but it would be a thousand pities if the sage and sound advice which he gave to the whole of the exhibitors of this country were not taken advantage of. One cannot do better than quote the words of this super showman when he said: "Never get into a rut, for the more you tread the deeper you get." The visit of Mr. Rothapfel to this country will have been a great thing if exhibitors set out to emulate his example and give in their entertainment to their patrons that which is missing at the moment. Rothapfel has made a great success of his kinema.

GO THOU AND DO LIKEWISE.

Ernest W. Redman.

Digitized by Google

THE LEEDS CANDIDATE FOR THE VICE-PRESIDENCY.

T. H. Kaye's Election Address.

T. H. Kaye.

I HAVE been asked to state my views to you as a candidate for the position of vice-president of the Association. I have been a member of the General Council over three years, chairman of the Leeds branch two years, and an exhibitor twelve years. I am by profession an accountant, a business which, if successful, must produce a man of logical mind, common sense and plain speaking. I propose to exercise those gifts, so far as they have been given to me, in speaking of the General Council and the C.E.A. generally; and, first, I wish to tell you my impressions of the past and the work I have taken part in, and how I have voted. This is a thing we demand in the North before we renew our confidence.

My three years' experience on the General Council tell me that two-thirds of our time has been wasted, and then very largely rewasted by time taken up at the branches. This has been brought about: First, by the General Council discussing scores of details which, if we were properly organised, would be dealt with locally; and, second, by the discussion of wild illogical schemes introduced by financiers or interested parties, which could come to no good, but could and did waste much valuable time and money.

In 1920 the General Council discussed for months a scheme of co-operation, including the purchase of a large renting business. This would have meant the putting up of more than £1,000,000 capital and a scheme of getting your films, first runs and others, by means of a local Committee of Exhibitors!

In 1921 we had the Beaverbrook stunt to get together all the individual men like you and I to help the big circuits who had (by coming into our towns, taking big halls and paying big film prices) tied themselves up in every direction, and had, incidentally, put up your film price and mine. We were to be restricted in our bookings, the renters in their buying, and the producers in the number of their productions. I am credited with having been the man who led the opposition to both these schemes, and I take glory in the fact that both schemes were defeated, largely through my efforts. Both my English opponents voted *for* these schemes. With regard to my Scotch friend, I do not take him seriously, as I scarcely know him. I have not yet seen him at a Council Meeting during the last three years, except one in Edinburgh.

I have served on numerous committees, including the first Tax Committee, the P.R.S. Committee, and many others. I have acted as arbitrator between exhibitors and the A.M.U. under the old Trade Council. I say now and here, and will stand or fall on this, that I have no regrets for what I have done in the past, having always voted according to my judgment and conscience.

I am practically a single hall man watching my own money—not investors' or financiers'—and I know what I want for myself is what you want for yourself, namely, Free Trade in Film Production, in Film Renting and Film Exhibiting. I am told that I shall not get the big circuit vote. I must take my chance of that. I hope, however, to represent the individual who is risking, like myself, his own money, and who has no ulterior motives. And now for my program:

I am an exhibitor only, and hold strongly that none but purely exhibitors should occupy office on the General Council, and certainly on the executive as vice-president or president.

(1) Tax abolition or revision should be fought for strenuously, and it will eventually come if we persevere. I believe the matter is now in capable hands. It must be our first duty; we are all agreed on this.

(2) The new Trade Council must function quickly and soundly and must, under a District Council scheme, set up District Trade Councils.

(3) The music licence difficulty will soon have to be dealt with. I propounded a method at the last committee meeting, which was approved, and if properly worked will solve this difficulty and remove this chain from our necks. I intend that we shall succeed in this matter.

Censorship, Licences, New Cinematograph Act are so essentially necessary for revision that one need not elaborate on them, suffice to say that I am equally keen on revision and as advanced in my views as any of the other candidates.

A safe line of business always adopted by me is, first, to hold fast to the privileges I have, and to consolidate on them; then go out, step by step, to recover the privileges I may have lost, and other privileges I desire to gain, by sound and proper methods. This is the only way we shall arrive at our desired goal. We shall never arrive by being subject to control. Our experience during the war taught us this. We must be free agents.

My final words are with reference to the greatest danger we are faced with, namely: High prices of films: with this is connected sharing terms. With regard to the latter, this is a matter of domestic economy for each individual exhibitor, and, whilst deprecating this method of business, I claim to have an open mind regarding the same, and will leave it at that.

High prices of films, however, are, undoubtedly, our most serious menace, and for a solution to this you will have to look to District Councils. This is a matter which I have recently ventilated in Yorkshire, and has many points of advantage. Sufficient for the present for me to say that, in my opinion, the question of high prices will never be settled by the General Council satisfactorily, but if by means of District Councils a thorough organisation of each small area is made (as has already been partially done in one district) such methods might be adopted that a maximum price in each area could be mutually agreed upon between exhibitors. Owing to fluctuating conditions and circumstances all over the country this cannot be done by General Council, each area must work out its own salvation, and this must come and would come by District Councils.

In conclusion, although I have only two halls, I have a very considerable amount of capital at stake, in fact, much more than many men who have large circuits. I, therefore, appeal to you to support me. I have no axe to grind. I cannot help myself without helping you, and my only desire is to advance on truly democratic lines the great industrial Association to which we are pledged. Please give me your vote; I will not betray your confidence.

Digitized by Google

THE PERFORMING RIGHTS' CASE.

Result of High Court Action.

AN AGREED SETTLEMENT.

ON Thursday, last week, the trial was begun before the Lord Chief Justice and a Special Jury of the libel action brought by the Performing Right Society, Limited against the British Music Union, Limited, and Mr. W. Cartwright Newsam, its chairman, and Messrs. Lowe and Brydone (Printers), Limited. The words complained of were published by the defendants in or shortly before March, 1922, in a preface to a "Catalogue of music which may be performed without fee or licence." The defendants pleaded fair comment and no malice.

The P.R.S. Grievance.

Mr. Patrick Hastings, opening the case for the plaintiffs, said that the plaintiff's sole object was to prevent the unauthorised use of copyright music, and its efforts were directed to stopping music piracy. The defendant society seemed to represent the natural enemies of the plaintiff society—they were people who would like to reproduce music for nothing at dancing halls and similar places. This they called "free music." The words complained of appeared in the preface to a "catalogue of music which may be performed without fee or liceuce," issued by the British Music Union. In it the writer, referring to the plaintiff society, said that one wondered how many average authors' fees amounted to one controller's fees and emoluments. He added that it would interest many to know exactly what proportion of the fees collected by the Performing Right Society went to departmental salaries and other expenses, and what proportion to the poor author and composer whom the Act of Parliament, under which the society was enriching itself, was solely meant to benefit. After stating that the methods adopted by the society to attain its ends were open to question, the preface went on to say that when once one became a licensee of the society one became a marked man; "once you listen to the society's wooing and enter its little parlour it will take care you do not escape." The article further said that the plaintiff society was a tyrannical society which was endeavouring to obtain an octopus-grip on the whole of public performances in this country.

The paragraph in question concludes: "To those (if any) providers of music who profess to be satisfied with the extortionate methods of the Performing Right Society in the past, and agree with their present modes of procedure—(their constant raising of the fees; their obnoxious spy system followed by threatening letters)—we would say let them continue to support the Performing Right Society and to pay its demands, but be assured that by doing this they are only placing a rope round their own necks."

Mr. Hastings said that the only issue was whether the Performing Right Society was an honest society. He gave figures of the income and expenditure of the society to prove that it was an honest society. The directors, he said, gave their services gratuitously.

Facts and Figures.

Mr. Charles Frederick James, secretary of the plaintiff society, said that the society derived its revenue from the issue of licences to places of entertainment for the performance of the works of its members. The society's repertory included more than one million works, taking into account those of affiliated societies in France, Italy, and America which were controlled in this country. A licence enabled the holder to perform the whole of the repertory. The entire surplus revenue was distributed among the society's members in the proportion of two-thirds to composers and authors and one-third to publishers. At present the members numbered 520 and the licences 4,500. For the years 1915 to 1922 the income was £139,554, the expenditure £54,978, and £83,748 was distributed. The expenditure included the payment of about twenty clerks, in addition to inspectors, who had to be expert musicians. On two visits out of every three made by the inspectors they discovered infringements.

Sir Edward Marshall Hall made the point that the average paid to composers was about £25, while the publishers got an average of £400. He declared that Mr. Woodhouse had attacked the defendants as much as they had attacked him. The witness agreed that it was a fact that kinema fees had been increased for the use of the society's controlled music.

Sir Edward Marshall Hall: If a pianist at a kinema plays a few bars of one of your controlled pieces your sharp-eared agent reports it, and woe betide the kinema proprietor if he has not your licence?. Witness: It depends upon how many bars she plays.

His Lordship: If one reprints a part of a book without permission that is infringment of a copyright.

Mr. Edward German, the composer, said that before joining the plaintiff society he was never able to get fees for performing rights from people who played his works in kinemas, etc., but since then he had received from £100 to £257 a year as a result of the society's activities.

Mr. Woodhouse in the Witness Box.

Mr. John Woodhouse, controller of the plaintiff society since 1917, was cross-examined by Mr. Moulton. The witness admitted that the fees of five hundred authors might equal the controller's fees, but he said that that did not take into account the controller's experience. If one struck an average, perhaps the fees of fifty authors might equal his own. Some authors received very small fees because they did not produce much. After all, the difference between his (the witness's) fees and those of the authors was a domestic matter which concerned only the society and its members and not Mr. Newsam, the chairman of the defendant society, at all.

The witness said that his complaint was that Mr. Newsam had in effect charged the plaintiff society with maladministration and dishonesty in the conduct of its business. That reflected upon him (the witness) because he was responsible under a committee for the conduct of the business. He utterly repelled the charge, which was absolutely untrue. The libel suggested that the society was enriching itself at the expense of poor authors and composers, and the words complained of meant that someone who was responsible for the society was diverting funds into improper channels.

The Question of a Catalogue.

On Friday Mr. Woodhouse, controller of the plaintiff company, in further cross-examination by Mr. Moulton, admitted that he had received letters from kinematograph proprietors telling him that they did not want to infringe the society's rights if they could avoid it. He (the witness) said that his society had not issued a catalogue of the works which were controlled. Such a catalogue would be impossible, for there were about five hundred fresh works every week and copyrights were constantly expiring.

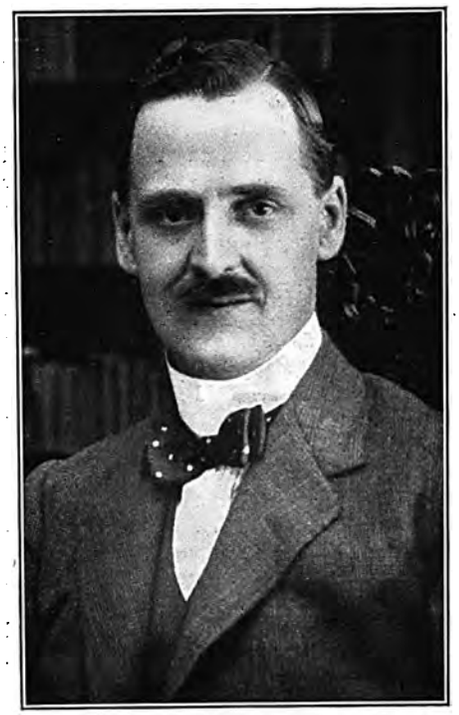
(Continued on next page.)

Digitized by Google

GRANGER'S GREAT COUP.

Rights of "The Scandal" Captured.

MORE BIG FILMS FOR 1923.



A. G. Granger.

FOLLOWING close on the heels of his acquisition of Germany's latest super-production, "Dr. Mabuse," for this country, Mr. A. G. Granger has again given proof of his knowledge of the showman's needs by purchasing, in the face of strong competition both at home and abroad, the rights of Henri Bataille's famous play, "The Scandal."

This strong subject recently finished a very successful run of about six months at the New Theatre, London, with Sybil Thorndike in the leading part.

Arthur Rooke, one of the most artistic producers in this country, who numbers amongst his successes, "The Lure of Crooning Water," "Duke's Son," and "Weavers of Fortune," will direct "The Scandal" version for Granger-Davidson.

A Strong Cast.

This will be the first Granger-Davidson super-production, and more brains, time, and money will be spent upon it than on any previous production of the combination. Exceptional care has been taken in the casting; the greatest difficulty proved to be the finding of an actress who combined great emotional ability with the necessary appearance to fill the rôle so successfully played on the stage by Sybil Thorndike. Hilda Bayley, who gave such outstanding performances in "Carnival," "Cocaine" and "Flames of Passion," was at length chosen to fill the star's part.

Most of the exteriors will be taken in the South of France, and I. B. Davidson, Arthur Rooke, Hilda Bayley, and Henry Victor have already left for Nice, where, amongst others, scenes of the far-famed "Battle of Flowers" will be taken for inclusion in the film. Leslie Eveleigh, who gave us such a fine example of British photography in "Weavers of Fortune," will again be at the camera.

The New Program.

The first film on Granger's new program, "The Hypocrites," was shown on Thursday, and a full review of it will appear in our next issue. Following this will come "Dr. Mabuse," the Great Unknown, and "The Lion's Mouse," starring Wyndham Standing and Mary Odette, of which details have already been given.

Granger's also announce three big French productions: "Within the Maze," from the novel by Mrs. Henry Wood, and starring Gerald Ames and Constance Worth; "The Truth," a Henry Roussel production, starring Emmy Lynn and Maurice Renaud; and "Crainquebille," from the famous novel by Anatole France, starring Maurice de Feraudy. This film has proved enormously successful in France, where it ran for a considerable period. It will be shown in New York very shortly.

LEEDS KINEMA DINNER & CARNIVAL BALL

THE event of last week in Yorkshire was, undoubtedly, the Cinema Dinner and Carnival Ball at the Majestic Restaurant on Friday night, when one of the biggest and most representative gatherings of the trade assembled to support the Leeds trade in its effort to raise £700 for a fourth cot in the Leeds Infirmary, this time in the new Princess Mary Children's Ward.

Quite a considerable detachment—over 30—came up from London, and Manchester, Liverpool, Newcastle, Birmingham and Sheffield were represented. Among the 250 odd guests who included such well-known figures in the trade as Mr. Tom Davies (Pearl Films), Mr. Paul Kimberley (Hepworth Films), Mr. Turner (Walturdaw), Mr. Kilner (Kilner's Exclusives), Mr. Frank Ditcham, Mr. Louis Harris, the Lord Mayor of Leeds (Alderman Frank Fountain) and the Lady Mayoress graced the function, and Mr. James O'Grady, M.P. for South-East Leeds, always a good friend to the trade, was also present.

The eight-course dinner started about 8-30, and dancing was indulged in between the courses. It was a gorgeous menu—probably the finest ever sat down to in Leeds—and included some exquisite dishes. As the dinner came to an end each guest was handed a big paper bag of novelties, including mask, hat, cap, whistles, rattles, balloons, flags, streamers—a wonderful assortment.

By midnight the fun was at its height, and a hot pace was maintained until after 2 o'clock on Saturday morning, when the first sign of a break up of the party was observed.

During the evening a box of cigars was put up for auction, bought by Mr. Turner, of Walturdaw's for £20, and handed back to be bought by Mr. Tom Davies, of Pearl Films, for £25, and again handed back. Subsequently, a number of cigars were sold for 5s. each. It was a wonderful evening of gaiety and generosity.

The Lord Mayor, who made himself quite at home and seemed thoroughly to enjoy himself, in a brief speech, paid another warm tribute to the value of the "pictures" as enjoyable, entertaining, amusing, and even educational, and said that whenever the cause of charity called the kinematograph trade, he had found, could always be relied upon to help, both willingly and in generous measure.

Mr. Arthur Cunningham, as president of the committee that organised the ball and carnival, announced during the evening that £300 had been cleared.

Digitized by Google

The PIPES OF PAN

From the original story by GEORGE DEWHURST

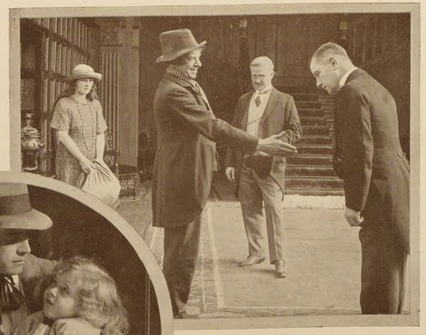
Produced by

CECIL M. HEPWORTH

with

Alma Taylor
G. H. Mulcaster
Eileen Dennes
Hugh Clifton
Buena Bent
John MacAndrews
Lawrence Hanray
Leslie Attwood

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2, Denman Street, Piccadilly, London, W.1



BEAUTY, Comedy and Pathos intermingled. A story of a Tinker's daughter who ventures into Society, with Alma Taylor as a simple country girl in the type of part the public are always clamouring for.

It is set amidst the wondrous beauty of the English countryside—as shown in such pictures as "Tansy" and "Comin' Thro' the Rye." Added to its exceptional attraction it has an entirely new and beautiful example of photographic illusion.

TRADE SHOW

at Alhambra, London, 11 a.m., Tuesday Feb. 20.

For full particulars see front cover of this inset.

Hepworth

LILY OF THE ALLEY

HEPWORTH PICTURE PLAY (EDWARDS SERIES)

The first long NO-TITLE FILM ever produced.

Produced by

HENRY EDWARDS

Henry Edwards
Chrissie White
Campbell Gullan
Mary Brough
Frank Stanmore
Lionel d'Aragon

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2 Denman St., Piccadilly, London, W.

A VERY dramatic full-length photoplay, in which the story is told entirely without titles. A masterpiece of production. A Riverside Slum Story with thrill upon thrill. No description is adequate except that it reveals Henry Edwards and Chrissie White in the finest acting parts they have ever had—the finest that the public could wish for.

TRADE SHOW

at Alhambra, London, 11 a.m., Wed. Feb. 21

For full particulars see front cover of this inset

Hepworth

Digitized by Google

Digitized by Google

MIST IN THE VALLEY

From the Novel by DORIN CRAIG.

Produced by

CECIL M. HEPWORTH

with

Alma Taylor
G. H. Mulcaster
Gwynne Herbert
Lionel d'Aragon
Esme Hubbard
Charles Vane
Maud Cressall
John MacAndrews
Bertram Terry
Douglas Munro
James Carew

A PRODUCTION of great strength and beauty. A mystery play in which the secret is kept until the very end. Interest builds steadily reel after reel. Alma Taylor is seen in the strongest part she has ever played. True sentiment without slush. A strong cast of magnificent actors.

TRADE SHOW

will be announced shortly.

Sole Rights for the United Kingdom controlled by Hepworth Film Service, Ltd., 2 Denman Street, Piccadilly, London, W.

Hepworth

Digitized by Google

3 GREAT ACHIEVEMENTS *by* HEPWORTH

Announced in the following pages are Three New HEPWORTH SPECIALS which have attained a standard of production that sets a crown upon the World's Film Art

THE ARROW THAT POINTS TO YOUR PROFIT

TRADE SHOWS
at the Alhambra, London,
"PIPES OF PAN,"
11 a.m., Tuesday February 20.
"LILY of the ALLEY,"
11 a.m., Wednesday February 21.
Please send your instructions as quickly as possible, as all the best seats will be numbered and reserved.

From Mr Hepworth's Private Room

TWENTY-FOUR years would take you back to the beginning of the Hepworth Company, which was the first Company to produce British Picture Plays.

It is a period which the Hepworth Company has marked by consistent artistic and technical progress, and which has resulted in giving the world Picture Plays that ring with the sincerity of true Art.

Hepworth Picture Plays are more human, more believable, and more healthy Picture Plays, and therefore supreme in Entertainment Value.

Productions such as "Tansy," "Alf's Button," "Coming thro' the Rye," "Aylwin," "The Bargain," and "The City of Beautiful Nonsense" are typical of the Hepworth Company, and in thousands of halls have given proof that the Hepworth policy has the public's enthusiastic and *sterling* support.

The dates of Trade Showings of the Three New BIG SPECIALS announced by Hepworth's in this inset.

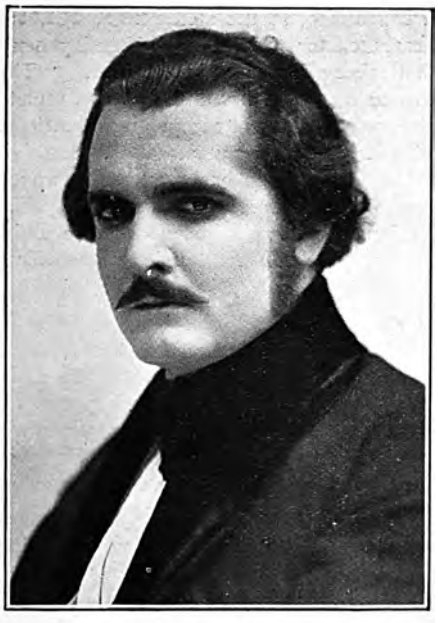
"PIPES OF PAN"
"LILY OF THE ALLEY"
"MIST IN THE VALLEY"

Digitized by Google

"MYSTERIES OF PARIS" TO BE HANDLED BY ——— ?

Big French Serial Arrives in England.

DEFINITE news is to hand this week of the arrival in this country of a complete copy of the much-discussed film serial, "Mysteries of Paris." This picture has been the talk of the French Press for many months, and the course of its production has been followed with close attention, not merely by trade journals but by the leading newspapers in the country.



GEORGES LANNES
as Prince Rudolph.

Indeed the adaptation to the screen of one of the great classics of French literature seems to have been regarded as a matter of almost national importance and oceans of ink have been spent in description of a picture which, it is hoped, will demonstrate to the world what the French studios can achieve when a great opportunity presents itself. Dealing as it does, with many exciting and picturesque aspects of Parisian life a century ago, this film has, of course, yielded the producer many a chance of depicting historic landmarks, and where these are no longer in existence they have been faithfully reconstructed in the studio grounds. An ancient street of old Paris, with its quaint buildings and cobbled road is made the scene of many thrilling episodes, and the critics have waxed especially enthusiastic in their description of this particular setting.

The name of the renting house which will handle "Mysteries of Paris" in this country is not yet announced, but there is no doubt that whoever is fortunate enough to secure it will have a proposition of special and unusual interest.

ANDREE LIONEL
as Sarah Macgregor.

TRADE SHOW OF "TWENTY YEARS AFTER."

Gaumont's Sequel to "The Three Musketeers."

"TWENTY YEARS AFTER," which Gaumont's will show at the West End Cinema on Wednesday next, February 21, is, of course, Alexander Dumas' sequel to "The Three Musketeers," and the success of Henri Diamant-Berger's serial version of the latter has already paved the way to success for the sequel. In some respects, however, "Twenty Years After" should prove the more interesting of the two films, for the story has more incident, lends itself to speedier action and calls for bigger crowds and staging on the grand scale.

The highlights of the story are the reunion of the Four Musketeers and their almost immediate separation again into two opposing camps, with a later reunion to fight in the cause of chivalry and against a common enemy; the battle of Lens in which the French defeated the Spaniards and the victory celebration in Paris; the escape of the Duc de Beaufort from the castle of Vincennes; the rebellion of "The Fronde" in Paris; the flight of the young king, Louis the Fourteenth; the capture of Charles I. by Cromwell, the Musketeers' attempt to rescue him, and their final grim adventure with Mordaunt, the son of Milndi.

As many as 5,000 players appear in some of these scenes, and some wonderful exterior scenes were built for the picture, including a realistic reproduction of the facade of Notre Dame, a section of Old Paris, including eleven streets, a portion of old Whitehall, and Whitehall Palace. In addition, the interiors are exceptionally fine, and there is a succession of picturesque genuine exteriors of the actual locations of the story, as there was in "The Three Musketeers."

The cast is approximately the same as appeared in "The Three Musketeers," and, although most of the names are strange to this country, they represent the very cream of the acting profession in France. When Diamant-Berger was in London last he was particularly proud of the fact that he had been able to get so many "star" players to forego their usual solus featuring to play in this film. Players such as M. de Max, Jean Perier, and Marguerite Moreno are always "featured" alone in any play in which they appear.

Sequels rarely live up to the standard of their predecessors, but in this case Gaumont's are quoting the reception accorded "Twenty Years After" in Paris, where it is being shown first run at no less than 60 theatres, as against 38 first runs in Paris on "The Three Musketeers." The verdict of Paris on so essentially a French story is significant.

As already noted, the London trade show will be held next Wednesday at the West End Cinema. The Gaumont Company, Ltd., has made a special announcement to the effect that it is with the greatest regret that they find it is not practicable to show more than four episodes, since it is quite impossible within such limits to adequately demonstrate the exceptional qualities, the magnificent scenes, and the stirring action of this wonderful picture. However, it is probable that a trade show of further episodes will be arranged, if desired, by exhibitors. It should be noted that "Twenty Years After" is in fifteen episodes only, not in eighteen, as was the case with "The Three Musketeers."

Digitized by Google

Scene from "THE MONKEY'S PAW," Artistic new W. W. Jacobs' offering.

Gaumont to Film Beckett-Smith Fight.

The Gaumont Co., Ltd., announces that it has secured sole rights to film the Beckett v. Smith fight at the Holland Park Hall. The two men will fight for the heavyweight championship of Great Britain, £500 a side and a purse, and the sporting writers anticipate that it will be a keen contest. Only the cream of the pictures of the fight will be used in the film, which will be released in one reel of approximately 1,200 feet. The film has already been extensively booked, and as under the arrangements with the National Sporting Club the number of copies is limited, exhibitors who wish to run this picture will be well advised to make their bookings immediately.

New Vitagraph Picture Ready Shortly.

Albert E. Smith, President of the Vitagraph Company, who was over in this country a few months back, has since his return to America been very busy. Vitagraph studios at Hollywood are nowadays working overtime on the twelve scheduled special pictures that are to be made this year. The second of this series, "Masters of Men," is now well under way, and Mr. Smith has created a precedent in this picture by personally supervising the production. The cast is an exceptionally strong one, and includes, among other well-known stars, Earle Williams, Alice Calhoun, Wanda Hawley and Cullen Landis. "Masters of Men" is expected in this country early next month, when it will be at once shown to the trade.

Scene from "THE IMPERSONATORS," to be trade shown by Fox next week.

Round the L

Activities and Projects

Buck Jones in "The Impersonators."

"The Impersonators," a thrilling Fox production with the popular actor-cowboy, Buck Jones, in the stellar rôle, will, the company announce, be screened for the trade on Tuesday next, February 20, at the Shaftesbury Pavilion, at 11 a.m. "The Impersonators" is said to be a powerfully dramatic tale, replete with many thrilling incidents and interest compelling situations. The Mexican border, with its romantic surroundings, furnishes the background for the story, into which has been deftly woven a charming love romance. Renee Adoree is leading lady, while others worthy of mention in a well-chosen cast are Philo McCullough, Marcella Daley, Charles French and Kathleen Key.

A Hepworth Double.

An item that will be of very great interest to the trade is the announcement from Hepworth Picture Plays (1922), Ltd., that on February 20 and February 21, at 11 a.m. respectively, two big special pictures will be trade shown at the Alhambra, Leicester Square, London. These two are "The Pipes of Pan" and "Lily of the Alley." The latter is the world's first long no-title picture ever produced. There has already been a heavy demand for seats for these shows. Exhibitors are advised to send forward instructions for accommodation early. Hepworth's have arranged to number and reserve many of the best seats for the use of exhibitors and other members of the trade.

Nordisk's "David Copperfield."

There are doubtless many people in London who wish that they could show returns for the special presentation of a film which would compare favourably with the figures relating to the public exhibition of Nordisk's new super production of the immortal Charles Dickens's "David Copperfield" at the Palace Theatre, Copenhagen. These figures are vouched for by the Nordisk Co.: At 63 performances 103,476 persons paid for admission, the total receipts being 299,427 kroner (Danish) or over £12,000 at the present rate of exchange. The old-established firm of Nordisk has already produced some exceptionally fine films of Dickens's works. In both "Our Mutual Friend" and "Great Expectations" they triumphantly captured that elusive something which is generally called "atmosphere," with the result that in each of these films Dickens was faithfully translated into the language of the screen. It is little to be wondered at, therefore, that Nordisk's London house are eagerly anticipating their first viewing of "David Copperfield." The show copy is expected to arrive in London very shortly.

"Around the World in Eighteen Days."

This is the title of a new serial (suggestive of Jules Verne's famous classic of adventure and romance) announced by Universal, and the preliminary chapters will be trade shown by European Motion Picture Co., Ltd., in their private theatre on Tuesday and Wednesday, February 20 and 21, at 11 a.m. and 2-30 p.m. each day. The audience is carried into all parts of the world, from New York, London and Paris, to India, the Arabian Desert, Japan, Honolulu, by taxi, steamer, aeroplane, rickshaw, camel, and rail. A comprehensive study of time-tables was made before it was determined that a man might encircle the globe in eighteen days, but that was done in this

Digitized by Google

ondon Trade.

f the Renting Houses.

serial play by a young man who wagered that he could go round the world in the time.

Jury's Natural Colour Films.

Jury's announce that they have now ready a further set of twenty "Natural Colour Films." These series of motion colour photography have been an enormous success wherever shown, owing to their amazing beauty and charm, which makes a welcome change in a program of ordinary black and white films.

W. and F.'s Next.

W. and F. announce that they will trade show "Secrets of Paris" at the London Pavilion next Friday, at 11-15 a.m. "Secrets of Paris" is described as a modern version of Eugene Sue's "Mysteries of Paris," condensed into six reels. We are told that Producer Whitman Bennett has ruthlessly eliminated all unnecessary and irrelevant incident from the plot, and presented a compact and holding story. A very strong cast including Lew Cody, Gladys Hulette, Montague Love, Rose Coghlan, and Dolores Cassinelli is pretty good guarantee that the interpretation will lack nothing so far as acting is concerned, and the consistent quality of W. and F.'s offerings bids us expect another winner from this progressive house.

"Trouble."

"Never trouble trouble till trouble troubles you" is the sentiment that runs through Pathé's new film, "Trouble," which will be trade shown at the London Pavilion on Tuesday next. The fact that the wonderful juvenile character actor, Jackie Coogan, is the star, and that the story itself is one that possesses a very direct human appeal, makes the offering one that exhibitors who are searching for sound box-office attractions cannot well ignore. The part allotted to this clever youngster affords him endless scope for his talents, and in one scene alone he holds the attention of the audience for quite ten minutes whilst he describes in pantomime the events that are proceeding in a court of law. The humour of the film is delightfully relieved by some genuine pathetic scenes. All seats for the trade show will be booked, and those who have not received tickets should make an early application to Pathé's.

"The Blue Lagoon."

This, the most famous of de Vere Stacpoole's novels, combines the very essence of romance and adventure with an entirely novel plot and setting—to say nothing of a love interest whose glamour and fascination still casts its spell over the reading public. Such a story seemed to clamour for filming, provided, of course, that the right locations, artistes, and producer could be obtained. In these respects the African Film Productions, Ltd., were exceptionally well situated, and with the author's good wishes and valuable advice they started operations on a beautiful but uninhabited island off the coast of East Africa. There, for the past six months, a small army of workers have lavished time and energy on the production, and we hear that the result more than justifies the outlay. Competent criticism, in fact, speaks highly of the entertainment and pictorial values of the picture; the scenes on the tropical island and in the lagoon itself being warmly eulogised. This film will be trade shown at the New Gallery Kinema on February 27, at 11 a.m., by the I.V.T.A., Ltd. Provincial shows follow immediately after. We are assured that "The Blue Lagoon" is a feature which will cause even the most blasé patron to enthuse.

Scene from "THE FLIRT," European's forthcoming picture.

Clyde Cook in New Fox Comedy.

With the completion of a new comedy, entitled "The Artist," Clyde Cook—the popular British music-hall star—has made his fourteenth appearance since joining the Fox forces. During this time Cook has worked his way to the front rank of screen humorists mainly on account of his originality and remarkable acrobatic feats.

"Tess of the Storm Country."

The management of the Marble Arch Pavilion have secured Mary Pickford's new version of "Tess of the Storm Country" for an exclusive London presentation commencing Monday, February 26, for two weeks.

Ideal Representative Returns to Duty.

Jack Phillips, a popular London representative of Ideal, has now returned to the office in excellent health after his recent severe illness. Mr. Phillips has started work this week, and will be delighted to call on his friends in the trade shortly.

"The Film and Its Future."

Mr. E. A. Baughan (the dramatic and film critic of the "Daily News") is to address the To-Morrow Club on "The Film and its Future" at Caxton Hall on Thursday, February 22, at 8 p.m. There will be a discussion afterwards, and visitors who are interested in this question will be welcome.

Mollie Adair as Emmeline in "THE BLUE LAGOON."

Digitized by Google

CLEVER PRODUCER OF CHILD PICTURES.

Matty Roubert and His Brilliant Father.

A GENIUS in the handling of children for film purposes has been discovered by Mr. F. W. Kilner during his recent visits to America, and the British trade will have the opportunity of seeing something of his work in the forthcoming series of special Kilner trade shows.

The genius in question is Charles Roubert, the father of little Matty Roubert, and the producer of a series of two-reel comedies in which this clever juvenile star is specially featured. Roubert has a wonderful knack of appealing to a child's instinctive sense of fun and of imbuing him with his own enthusiasm for film making. To see these clever boys and girls upon the screen is to receive an object lesson in film acting from which many of their seniors might benefit. In their performance there is not the faintest feeling of self-consciousness or of posing for the camera; yet there is an obvious sense of enjoyment in their work. They play or talk, or fight, or even flirt in the most natural and convincing manner that speaks volumes for the care and cleverness of their producer. Even little Matty has none of the oft-times objectionable precociousness of the juvenile star. He is not a child acting with a man's sense of humour. He is a very natural and very human boy. Even his love-making is just that mixture of boldness and diffident shyness which boys of his age most naturally exhibit, while his sunny smile is as gay and infectious as a summer morning. The Matty Roubert comedies should strike a fresh and very welcome note in film entertainment, and for that reason may count on a ready welcome.

MATTY ROUBERT.

In these comedies we shall see Matty Roubert playing all manner of boyish pranks—swimming, fishing, sweethearting and fighting pirates with his juvenile cronies, as well as following the humbler tasks of blacking boots and taking out the baby for an airing. Matty is, in short, a real boy, with an attractive personality and a strong sense of fun, and, as such, may be expected to make friends wherever he goes. He will make his bow at the first of the Kilner trade shows, and every exhibitor who is out for something fresh and entertaining which will delight all, and offer no loophole to even the most captious critic, will welcome the advent of Matty Roubert.

Exhibitors should carefully note that the Birmingham office of Mitchell's Exclusives has been removed from 36, Cannon Street, to 2, Holloway Head. Mr. Maurice Mitchell announces that he has secured the Midland rights of "The Virgin Queen."

SUNDAY PICTURES.

Liverpool Magistrates on "Canvassing the Bench."

IF Southport authorities see no harm in the public exhibition of suitable films on the Sabbath, and allow it, why should similar permission be withheld in such supposedly enlightened and go-ahead places as Liverpool, Bootle, Birkenhead, and Wallasey, etc.? That is a question which many Merseyside folk in search of good, wholesome Sunday entertainment are asking, particularly in connection with the present agitation for a brighter Sunday. The Southport justices have again renewed the seven-day music licences in respect of the kinemas under their jurisdiction.

The Mayor, who presided at the annual sessions, called attention to a newspaper cutting to the effect that the magistrates were being canvassed in regard to kinema licences. The Bench desired him to say that if such a proceeding were adopted it would be highly improper, and he was certain that no justice would take the slightest notice of it. So far, however, as the present Bench was concerned they wished to make it clear that they had not been canvassed by anyone. He wished to add that kinema licences were granted by the Watch Committee, and not by the magistrates.

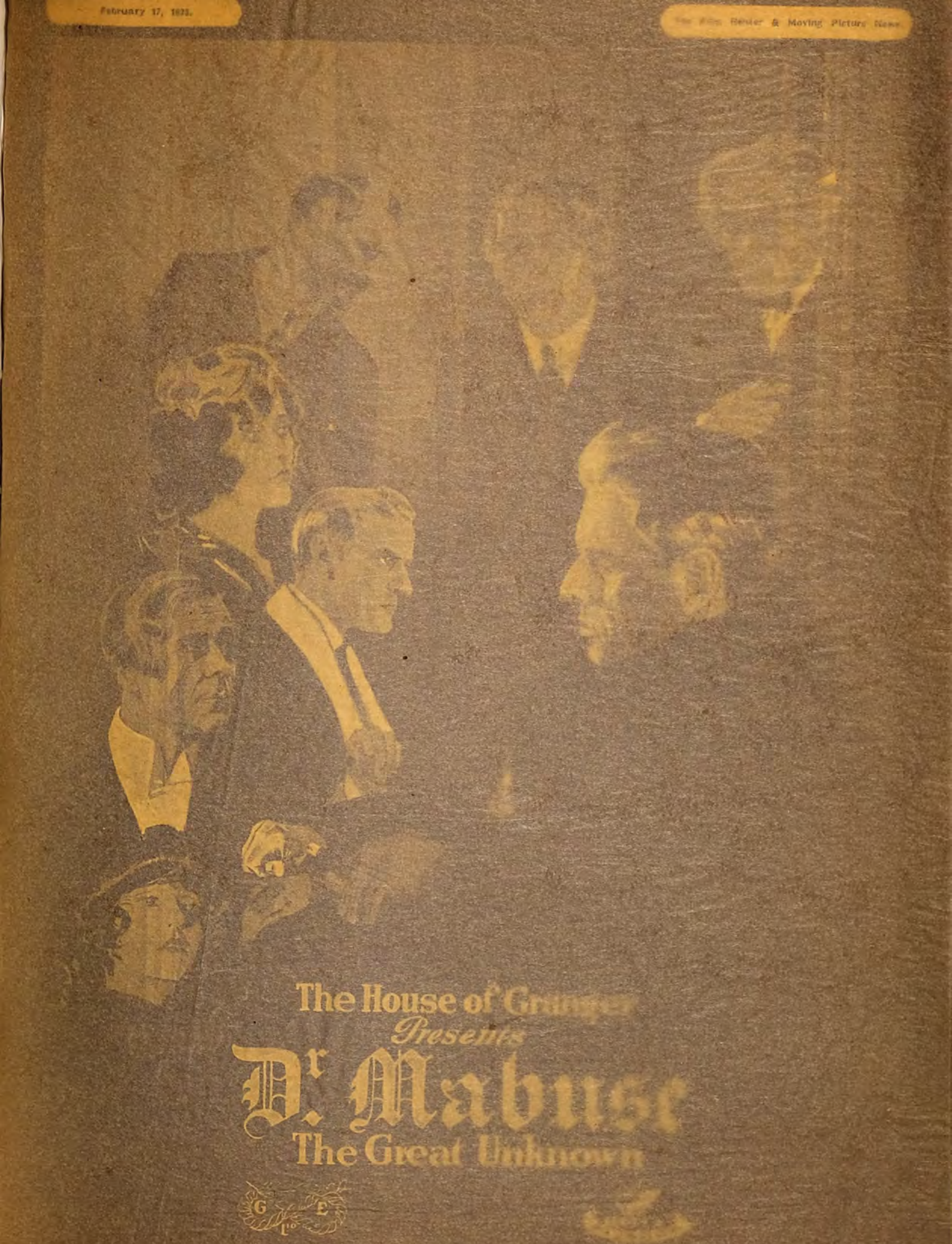
Mr. R. W. Brighouse (for various kinema proprietors and managers) assured the Bench that, on behalf of his clients, he welcomed this expression of opinion from the Bench. If it once got abroad, he said, that magistrates could be canvassed on any subject there would be an end of justice; and, moreover, it would also create a very bad impression on the public mind.

The Mayor: No such thing as canvassing on behalf of licences or anything else will be tolerated for a moment by the Bench.

A PARAMOUNT LINE.

Branch managers of Lasky's in London last week for Conference. Left to Right: J. C. Graham (managing director); F. Martin (director of publicity); E. Ayres (secretary); B. Simmons (Cardiff); J. Hamson (Glasgow); H. Walker (London); H. Nesbit (Liverpool); C. Bonnaire; C. Bell; M. Goldman (manager of distribution); J. Corper (Birmingham); A. Denton (Liverpool); J. G. Bell (Dublin); S. Harrison (Leeds); C. Whitehead (chief accountant); P. Harrison (Manchester); I. Collins (Newcastle); J. S. Martin (assistant to managing director).

Digitized by Google



Digitized by Google

CLEVER PRODUCER OF CHILD PICTURES

Matty Roubert and His Brilliant Father.

Matty Roubert.

Exhibitors should carefully note that the Birmingham office of Mitchell's Exclusives has been removed from 36, Cannon Street, to 2, Holloway Head. Mr. Maurice Mitchell announces that he has secured the Midland rights of "The Virgin Queen."

SUNDAY PICTURES.

Liverpool Magistrates on "Canvassing the Bench."

If Southport authorities see no harm in the public exhibition of suitable films on the Sabbath, and allow it, why should similar permission be withheld in such supposedly enlightened and go-ahead places as Liverpool, Bootle, Birkenhead, and Wallasey, etc.? That is a question which many Merseyside folk in search of good, wholesome Sunday entertainment are asking, particularly in connection with the present agitation for a brighter Sunday. The Southport justices have again renewed the seven-day music licences in respect of the kinemas under their jurisdiction.

The Mayor, who presided at the annual sessions, called attention to a newspaper cutting to the effect that the magistrates were being canvassed in regard to kinema licences. The Bench desired him to say that if such a proceeding were adopted it would be highly improper, and he was certain that no justice would take the slightest notice of it. So far, however, as the present Bench was concerned they wished to make it clear that they had not been canvassed by anyone. He wished to add that kinema licences were granted by the Watch Committee, and not by the magistrates.

Mr. R. W. Brighouse (for various kinema proprietors and managers) assured the Bench that, on behalf of his clients, he welcomed the expression of opinion from the Bench. If it once got abroad, he said, that magistrates could be canvassed on any subject there would be an end of justice; and, moreover, it would also create a very bad impression on the public mind.

The Mayor: No such thing as canvassing on behalf of licences or anything else will be tolerated for a moment by the Bench.

A PARAMOUNT LINE.

Branch managers of Lasky's in London last week for Conference. Left to Right: J. C. Graham (managing director); F. Martin (director of publicity); E. Ayres (secretary); B. Simmons (Cardiff); J. Hamson (Glasgow); H. Walker (London); H. Nesbit (Liverpool); C. Bonnaire; C. Bell; M. Goldman (manager of distribution); J. Corper (Birmingham); A. Denton (Liverpool); J. G. Bell (Dublin); S. Harrison (Leeds); C. Whitehead (chief accountant); P. Harrison (Manchester); I. Collins (Newcastle); J. S. Martin (assistant to managing director).

Digitized by Google

The House of Granger

Presents

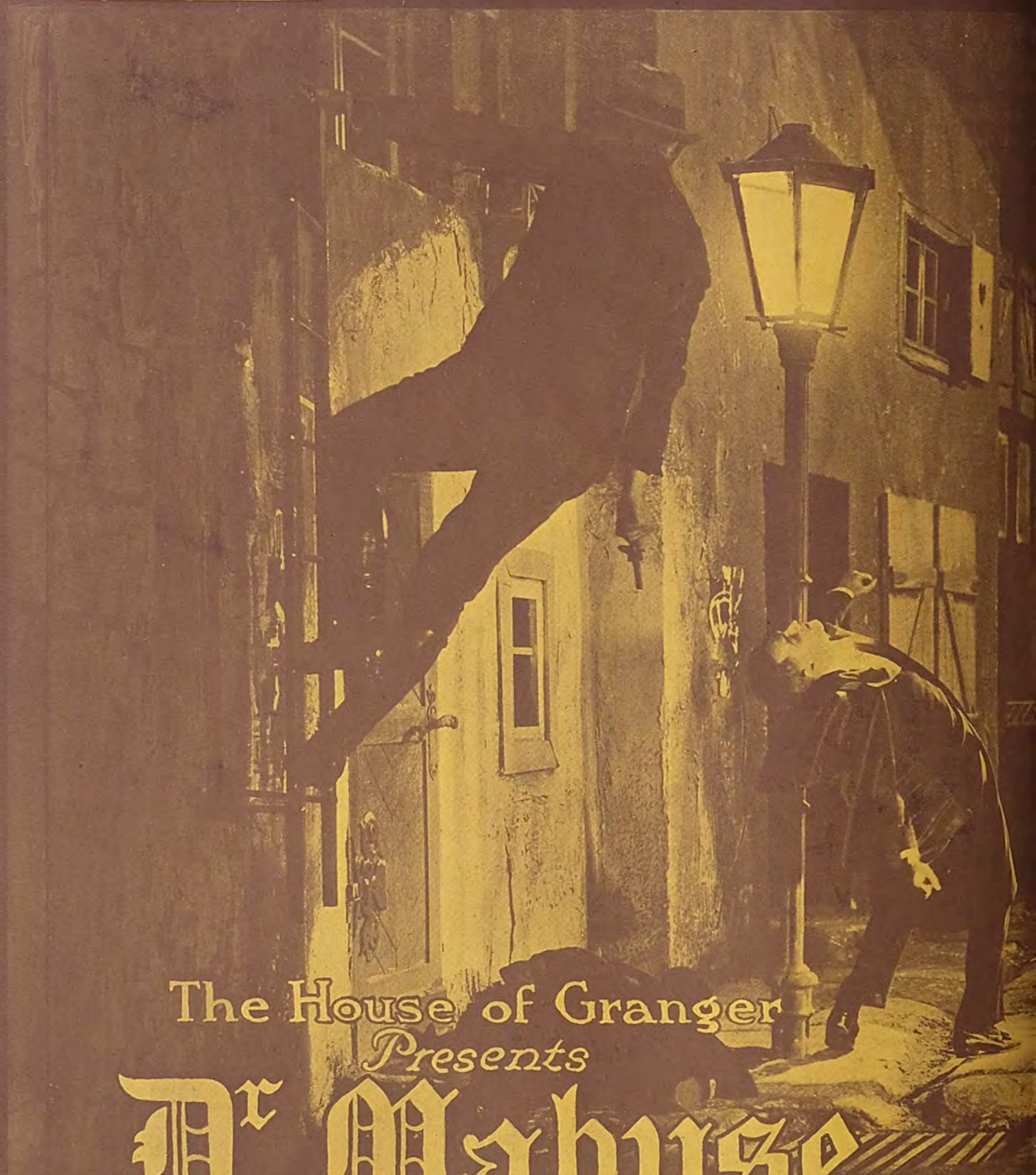
Dr. Mabuse

The Great Unknown

G E Ltd.

DECLA BIOSCOP

Digitized by Google

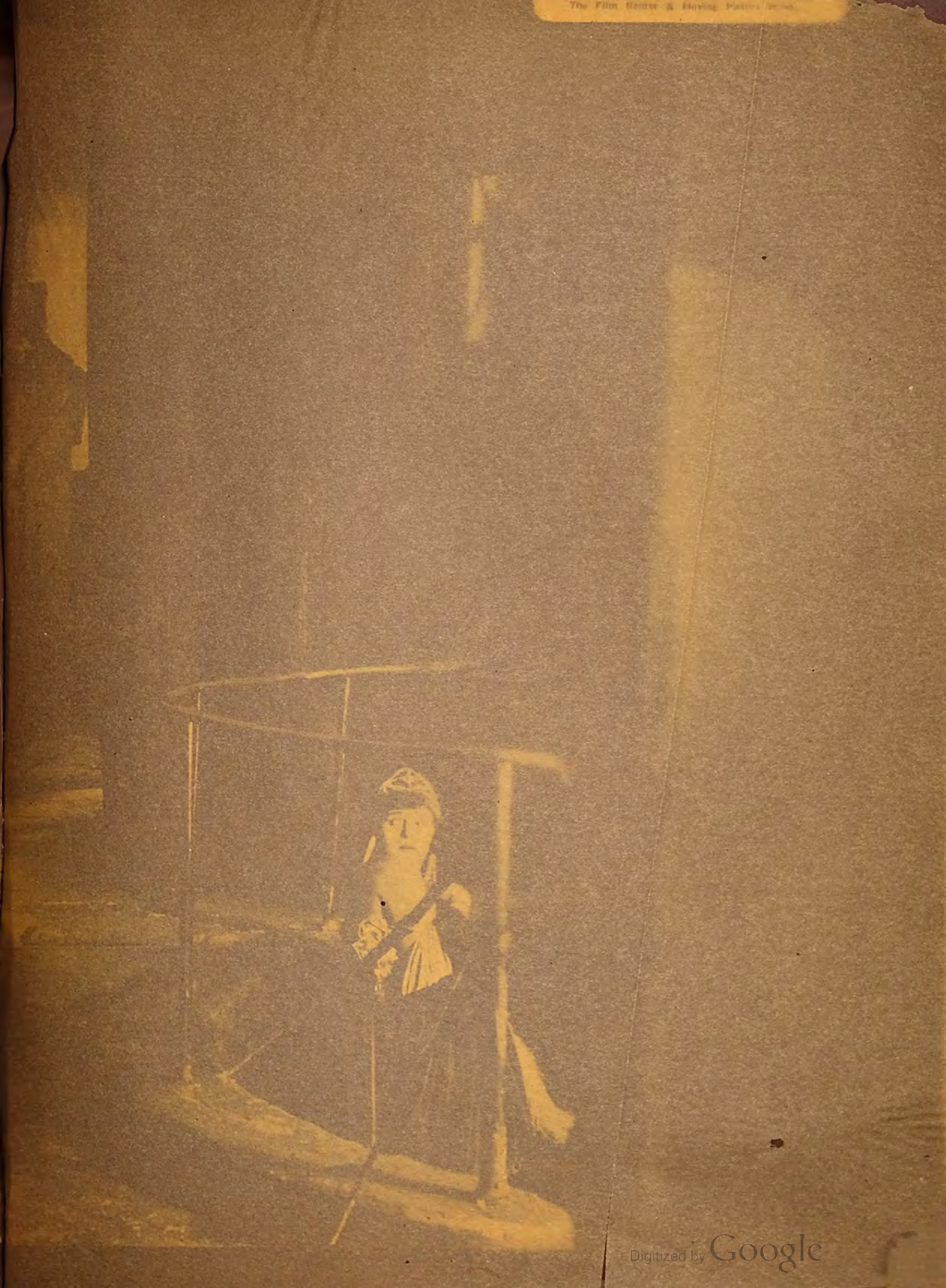


The House of Granger
Presents

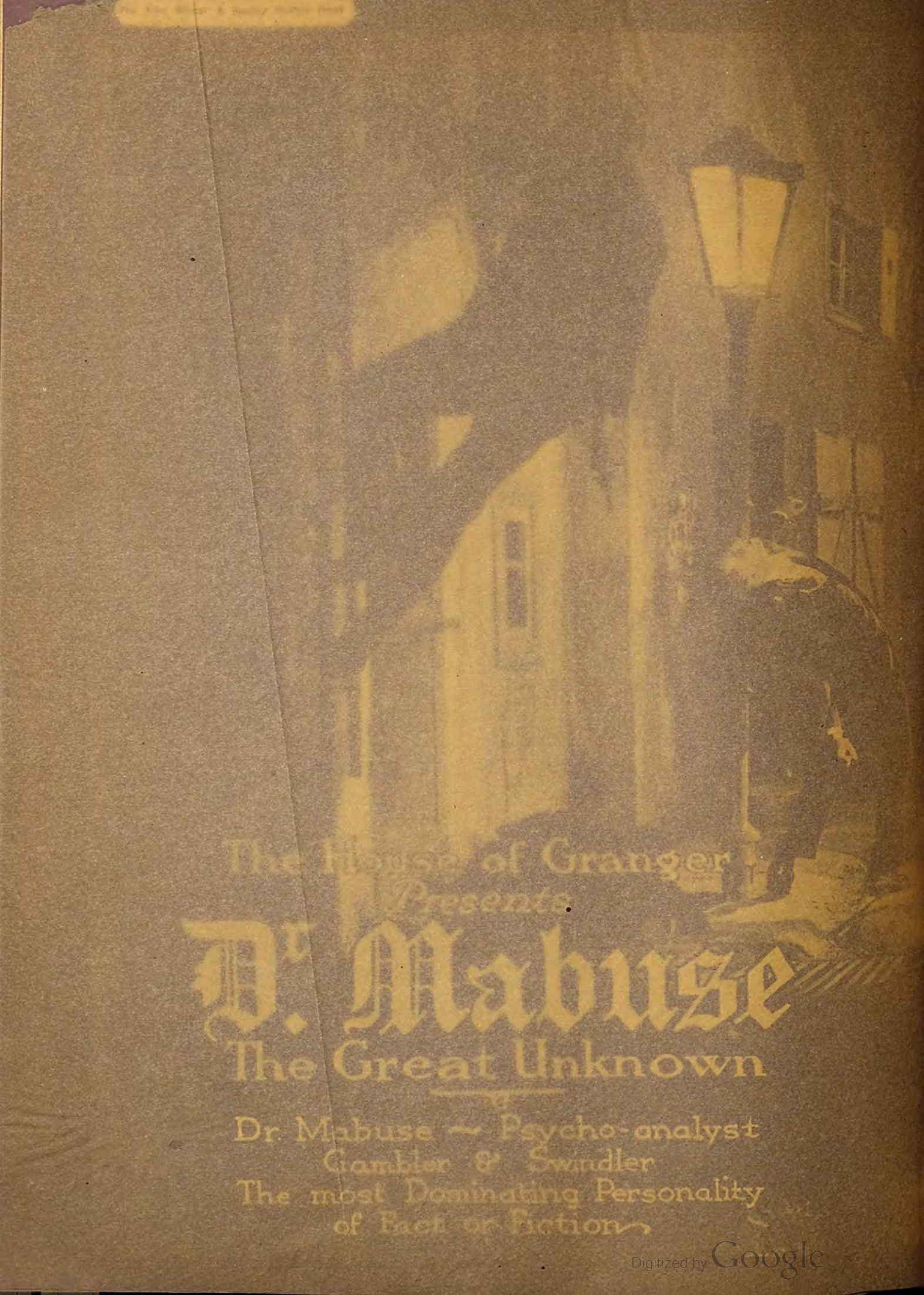
Dr. Mabuse
The Great Unknown

Dr. Mabuse ~ Psycho-analyst
Gambler & Swindler
The most Dominating Personality
of Fact or Fiction

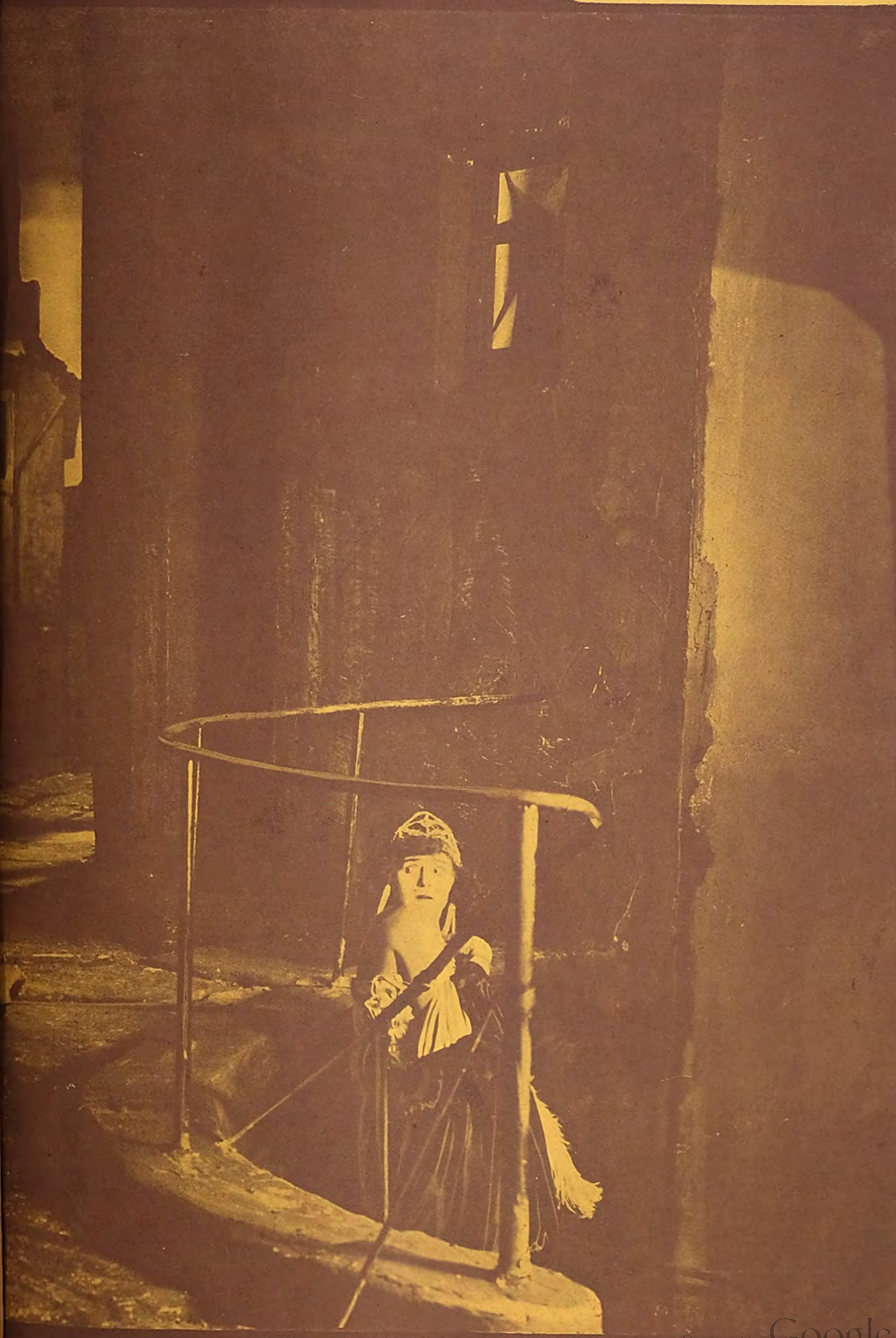
Digitized by Google



Digitized by Google



Digitized by Google



Digitized by Google

Digitized By Google

Kinema Activities in Liverpool Area

New Casino Kinema—Fox and Famous-Lasky Specials—Formby Application Again Refused.

From our Liverpool Correspondent.

MUCH sympathy is felt for Mr. F. W. Ingram, the courteous manager of the Ideal Films Co. in Liverpool, upon the death of his father. The sad news was contained in a wire from Dorsetshire, which was delivered at Mr. Ingram's home in Liverpool last week, while he was in London in connection with Ideal's entertainment of provincial exhibitors. Upon receipt of the intelligence Mr. Ingram made arrangements to visit Dorsetshire to attend the funeral.

Formby Application Again Refused.

A reason advanced for an application for a kinema and music licence for the Formby Picturedrome from 8-15 to 10 on Sunday evenings was that there are many large residences in the locality, and there is nowhere for the servants to go on Sunday nights. It was proposed that the pictures to be shown on Sundays should be specially selected, and that the concerts should be sacred in character. Colonel Formby (one of the magistrates) pointed out that the justices had always objected to Sabbath kinemas, and could only grant six-day licences. The present application was, therefore, refused.

New Casino Kinema.

I understand that the new Casino Kinema, which stands in a commanding position in the centre of a thickly-populated district, at the corner of Beech Street and Prescot Road, in the Fairfield division of the city, will shortly be opened. It will certainly be one of the most spacious halls in Liverpool, having seating accommodation for two thousand persons. Externally, it will add to the architectural amenities of the locality, while internally it will, indeed, be a "thing of beauty," the decorations and appointments generally being carried out on a most generous and thoroughly up-to-date scale. It has been constructed to the design of Mr. Ainley, of Messrs. Fraser and Ainley, the well-known Liverpool architects. The principal proprietor is Mr. Robert Kitchen. Special features of the Casino will include a roof garden and café.

Another Carnival.

The Wallasey Entertainment Managers' Association, of whom the hard-working hon. secretary is Mr. R. P. Rutherford, of the Queen's Picturedrome, Seacombe, are holding a kinema ball in New Brighton Tower on Thursday, March 15. Fancy dress will be optional.

Big Fox Specials.

In the whole of Gordon Dartnall's three years' experience as manager of Fox's interests in the area controlled from Liverpool, he has never previously had such a large attendance at a trade show as was the case on Thursday at the Scala, when he had a private view of the big Fox production, "The Town That Forgot God." The realism of the scenes portrayed in the picture, particularly the storms, was heightened by the orchestral and other effects operated by men who are specialists in this branch of showmanship. For the next ten weeks there will be trade presentations of Fox productions each Friday at the Prince of Wales Kinema, Clayton Square, with the exception of March 30, which is Good Friday, and that week the exhibition will be given on Thursday, the 29th. The films to be shown are understood to include some wonderful surprises, for which exhibitors should be on the *qui vive*.

A European Serial.

The Liverpool staff of the European Motion Picture Co., Ltd., whose enterprising local manager is Mr. H. V. Wallingford, has been augmented by the inclusion of Mr. Benjamin Harris, a young gentleman of Merseyside birth, who has been placed in charge of the Cheshire and North Wales ground. Although a newcomer to the trade, Mr. Harris has already acquired a considerable grip of some of its many intricacies, and he is calculated to prove a valuable acquisition to the ranks of European's employees. Chatting the other day with "H.V." I found him very enthusiastic regarding "The Radio King," which is likely to prove something absolutely new in the way of a serial.

Demand for Famous-Lasky Output.

When I called at Famous-Lasky's establishment in Dale Street on Saturday the two local chiefs, H. D. Nisbet and Auguste Denton, were both in London in connection with the annual conference of the principal members of the Famous-Lasky headquarters' staff and the firm's provincial representatives. With regard to the film, "Blood and Sand," Myer Marks, Famous-Lasky's senior local outside representative in Liverpool, tells me they have simply been inundated with applications for dates. In fact, to quote Myer's own words, "In the whole of my four and a half year's association with the firm's Liverpool establishment never have I known such an extensive demand for any picture. And, what is more, there is no question of limitation with respect to the area from which the demand springs; it is so widespread that it embraces every zone into which the ground operated from this office is divided."

"The Sheik" Popular.

"The Sheik," a Famous-Lasky super, was the principal attraction at the Futurist throughout last week, and, judging by the great demand to see the film, it should prove a highly profitable investment in the case of kinema proprietors and managers in the various districts who have already negotiated bookings upon it. In fact, so extensive has been the desire on the part of the Merseyside public to see "The Sheik" that on more than one occasion during its run at the Futurist the police had to divide the queues, and that despite the fact that five performances were given daily. Meanwhile, doubtless profiting by what has happened in the case of the first run of the film at the Futurist, a numerous section of exhibitors possessing dates have exercised their option, and extended the engagement of the picture from three days to the full week.

"Dick Turpin" at New Brighton.

Unusually long queues and capacity houses at every performance were the order of things throughout last week at the Trocadero, New Brighton, which, under the new regime by which its fortunes are at present controlled, appears to have entered upon a new and prosperous lease of life. The attractions were two-fold, viz., Matheson Lang and Isobel Elsom in the popular Stoll film, "Dick Turpin's Ride to York," and Delmonte's jazz band. Indeed, so great an attraction did the film prove that, although it had originally been booked for only [illegible] days, the management succeeded in negotiating its hire for the [illegible] of the week, and their enterprise was greatly [illegible] by the [illegible] Williams left anxious to see the [illegible]

Digitized by Google

The House of Granger

Presents

D'Mabuse

The Great Unknown

Digitized by Google

Kinema Activities in Liverpool Area

New Casino Kinema—Fox and Famous-Lasky Specials—Formby Application Again Refused.

From our Liverpool Correspondent.

MUCH sympathy is felt for Mr. F. W. Ingram, the courteous manager of the Ideal Films Co. in Liverpool, upon the death of his father. The sad news was contained in a wire from Dorsetshire, which was delivered at Mr. Ingram's home in Liverpool last week, while he was in London in connection with Ideal's entertainment of provincial exhibitors. Upon receipt of the intelligence Mr. Ingram made arrangements to visit Dorsetshire to attend the funeral.

Formby Application Again Refused.

A reason advanced for an application for a kinema and music licence for the Formby Picturedrome from 8-15 to 10 on Sunday evenings was that there are many large residences in the locality, and there is nowhere for the servants to go on Sunday nights. It was proposed that the pictures to be shown on Sundays should be specially selected, and that the concerts should be sacred in character. Colonel Formby (one of the magistrates) pointed out that the justices had always objected to Sabbath kinemas, and could only grant six-day licences. The present application was. therefore, refused.

New Casino Kinema.

I understand that the new Casino Kinema, which stands in a commanding position in the centre of a thickly-populated district, at the corner of Beech Street and Prescot Road, in the Fairfield division of the city, will shortly be opened. It will certainly be one of the most spacious halls in Liverpool, having seating accommodation for two thousand persons. Externally, it will add to the architectural amenities of the locality, while internally it will, indeed, be a "thing of beauty," the decorations and appointments generally being carried out on a most generous and thoroughly up-to-date scale. It has been constructed to the design of Mr. Ainley, of Messrs. Fraser and Ainley, the well-known Liverpool architects. The principal proprietor is Mr. Robert Kitchen. Special features of the Casino will include a roof garden and café.

Another Carnival.

The Wallasey Entertainment Managers' Association, of whom the hard-working hon. secretary is Mr. R. P. Rutherford, of the Queen's Picturedrome, Seacombe, are holding a kinema ball in New Brighton Tower on Thursday, March 15. Fancy dress will be optional.

Big Fox Specials.

In the whole of Gordon Dartnall's three years' experience as manager of Fox's interests in the area controlled from Liverpool, he has never previously had such a large attendance at a trade show as was the case on Thursday at the Scala, when he had a private view of the big Fox production, "The Town That Forgot God." The realism of the scenes portrayed in the picture, particularly the storms, was heightened by the orchestral and other effects operated by men who are specialists in this branch of showmanship. For the next ten weeks there will be trade presentations of Fox productions each Friday at the Prince of Wales Kinema, Clayton Square, with the exception of March 30, which is Good Friday, and that week the exhibition will be given on Thursday, the 29th. The films to be shown are understood to include some wonderful surprises, for which exhibitors should be on the *qui vive*.

A European Serial.

The Liverpool staff of the European Motion Picture Co., Ltd., whose enterprising local manager is Mr. H. V. Wallingford, has been augmented by the inclusion of Mr. Benjamin Harris, a young gentleman of Merseyside birth, who has been placed in charge of the Cheshire and North Wales ground. Although a newcomer to the trade, Mr. Harris has already acquired a considerable grip of some of its many intricacies, and he is calculated to prove a valuable acquisition to the ranks of European's employees. Chatting the other day with "H.V." I found him very enthusiastic regarding "The Radio King," which is likely to prove something absolutely new in the way of a serial.

Demand for Famous-Lasky Output.

When I called at Famous-Lasky's establishment in Dale Street on Saturday the two local chiefs, H. D. Nisbet and Auguste Denton, were both in London in connection with the annual conference of the principal members of the Famous-Lasky headquarters' staff and the firm's provincial representatives. With regard to the film, "Blood and Sand," Myer Marks, Famous-Lasky's senior local outside representative in Liverpool, tells me they have simply been inundated with applications for dates. In fact, to quote Myer's own words, "In the whole of my four and a half year's association with the firm's Liverpool establishment never have I known such an extensive demand for any picture. And, what is more, there is no question of limitation with respect to the area from which the demand springs; it is so widespread that it embraces every zone into which the ground operated from this office is divided."

"The Sheik" Popular.

"The Sheik," a Famous-Lasky super, was the principal attraction at the Futurist throughout last week, and, judging by the great demand to see the film, it should prove a highly profitable investment in the case of kinema proprietors and managers in the various districts who have already negotiated bookings upon it. In fact, so extensive has been the desire on the part of the Merseyside public to see "The Sheik" that on more than one occasion during its run at the Futurist the police had to divide the queues, and that despite the fact that five performances were given daily. Meanwhile, doubtless profiting by what has happened in the case of the first run of the film at the Futurist, a numerous section of exhibitors possessing dates have exercised their option, and extended the engagement of the picture from three days to the full week.

"Dick Turpin" at New Brighton.

Unusually long queues and capacity houses at every performance were the order of things throughout last week at the Trocadero, New Brighton, which, under the new regime by which its fortunes are at present controlled, appears to have entered upon a new and prosperous lease of life. The attractions were two-fold, viz., Matheson Lang and Isobel Elsom in the popular Stoll film, "Dick Turpin's Ride to York," and Delmonte's jazz band. Indeed, so great an attraction did the film prove that, although it had originally been booked for only three days, the management succeeded in negotiating its hire for the remainder of the week, and their enterprise was greatly appreciated by the many Wallasey folk anxious to see the picture.

Digitized by Google

SCENE FROM "THE HARBOUR LIGHTS."

The Harbour Lights.

First-rate film version of celebrated Adelphi drama—bound to be an excellent showman's proposition.

PRODUCED BY IDEAL.

Length, 5,700 ft.

Release Date, Not Yet Fixed.

THERE is no doubt that "The Harbour Lights" was one of the most breezy and popular plays ever written. When first produced at the Adelphi Theatre it took London by storm, and ran without a break for two years. Since then it has made itself known in every part of the British Isles, to say nothing of America and the Colonies. As the third of the Ideal trio shown last week, "The Harbour Lights" has, therefore, special claims to the suffrages of exhibitors, who, in its very title alone, will have a name to conjure with.

The film version of George R. Sims and Henry Pettitt's domestic-nautical drama has been produced by Tom Terriss, son of the man who made himself famous by his impersonation of the hero. He has done his work well, and given an excellent rendering of a play which is calculated to appeal to both young and old. Alike on the acting and the scenic side, "The Harbour Lights" of the screen is fully worthy of its stage original. It arrests the eye, claims the sympathy, and compels the attention from beginning to end. We print herewith a short summary of the story.

This tale of passion and hate, of land and sea, is set in the little port of Redcliffe. By day the occasional coming of a ship awakes the sleepy little town. At night its harbour lights pick it out from the long stretch of coast, while the revolving lamp in the distant lighthouse sends its friendly rays to the passing mariner. Beneath the placid surface of life in the old port an exciting drama is working itself out. Its chief players are pretty Dora Nelson; Lieut. David Kingsley, a jolly young man of the sea, engaged to Dora; the Squire, Frank Morland, a dissolute gambler, who has betrayed Dora's sister, Lena; and the Squire's cousin, Nicholas, who acts as his steward and is moved by the double motive of avenging himself on Kingsley, who has caused his expulsion from the service, and inheriting Morland's estates, somehow.

Morland, ruined by gambling, hopes to restore his fortunes by marrying Dora (who has come into a considerable fortune). When Dora refuses him he lures her to his house, whence she is rescued by Kingsley after more than one fierce struggle. It was Nicholas who had cunningly sent David to the house—in the hope that he would kill Morland. Meanwhile, Lena's former lover, Mark Helstone, has heard of the wrong she has suffered. A shot from his revolver ends the Squire's shameful career. Helstone seeks to carry the girl off with him into safety. But, loathing him, she escapes seawards, pursued by Helstone's infuriated old mother—who believes her to be the real murderer of the Squire. A terrible tussle on the top of a steep cliff ends in Lena being flung over the summit. Kingsley follows over the edge of the cliff, and, amid excitement that thrills the townsfolk gathered in the harbour, the lifeboat puts out and brings the couple safely to shore.

Helstone is wrecked in the tiny boat in which he seeks safety, and is washed up on the shore, nearly dead. As he breathes his last he confesses to the murder of the Squire, thus saving Kingsley from the murder charge in which Nicholas has tried to entangle him. Nicholas is arrested. Lena returns to the sanctuary of her home. And as for Dora and her gallant lover, now wed, never shone the harbour lights on a braver, tenderer, or happier couple.

As indicated above, the picture contains a good deal of tense drama and some wonderfully exciting single incidents. Foremost among the latter must be mentioned the shooting of Morland and the tussle on the cliff. All the characters enter with zest into the spirit of this old play, and get every ounce out of every scene. Tom Moore, the celebrated American film star, was brought over from America specially to play in this production, and gives us a vivid piece of acting in the part of the heroic lieutenant. Good support is forthcoming from Isobel Elsom as Dora, Gibson Powland as Mark Helstone, Gerald McCarthy as the dissolute Squire, and Judd Green as old Tom, a nautical "retainer" in the Nelson household.

Ideal are to be heartily congratulated on their production and presentation of this picture, which is bound to be a first-rate showman's proposition in every part of the country.

SCENE FROM "HENRIETTA MARIA."
(Wonder Women of the World.)

Review of Ne

All About Thi

Digitized by Google

w Productions.

Week's Pictures.

Tess of the Storm Country.

Mary Pickford in a new picture with an old title.

RELEASED BY ALLIED ARTISTS.

Length, 10,000 *ft.*

Release Date, Immediately.

EVERY artiste in the course of his or her career has one play, above all others, which is held in particular affection, and it is said that Mary Pickford entertains this special liking for " Tess of the Storm Country," in which she appeared some years ago. This preference has led her to secure the production of the story anew, with the added advantages that the progress in technical matters offers. The new " Tess "—in length about 10,000 feet—was shown to the Press this week.

" Mary " dominates this picture, as she did its distant predecessor, exhibiting the tomboy characteristics with vigour and freshness, and giving the requisite touch of pathos to the later scenes. The story in its main outlines will be familiar to some exhibitors, and the following brief story will refresh the memory. Tessibel Skinner (Mary Pickford) lives with her father in the squatter village on the shores of a lake, and, on the summit of the hill overlooking it, is the mansion of Frederick Graves, who seeks to evict the squatters. The reason for this is made clear by a short length of film showing the cottages burning their fly-infested fish offal, and the consequent annoyance to the nostrils of the owner of the mansion.

Graves determines to eject the squatters, and, with the help of Dan Jordan, suitor for the hand of his daughter Teola, sets men to commandeer their nets. One net only escapes, that of Tess's father, and one night it is used. Graves's minions are on the look-out, and Dan Jordan is killed by a rifle shot sped by Ben Letts, one of the squatters. Tess's father is arrested on suspicion, his gun having been used by Letts.

Notwithstanding the mutual hostility between the squatters and the hilltop dwellers, young Graves, on vacation from college, has become fascinated by the wild freedom and prettiness of Tess, and sets to work to finance Daddy Skinner's defence, which, however, fails. Before young Graves returns to college he tells Tess of his affection for her, and that her father's case will be appealed. Before the appeal, however, a new and complicated situation arrives. By Dan Jordan's death Teola Graves has lost not only her lover, but the father of her unborn child. Realising her disgrace she attempts suicide by drowning, to be rescued by Tess, who takes the baby to her own little shauty, and cares for it there, away from Teola's harsh father.

When Fred Graves returns for the Christmas holidays he goes straight to Tess's shack, where he finds his sister, and while there is startled by the baby's cry. Inquiring regarding it, Tess shields Teola at her own expense, Fred thinking the worst of the girl. Returning to his home he discover Ezra Longman dying in the snow, where he has been left for dead by Ben Letts, because he has threatened to tell the truth regarding

SCENE FROM " TESS OF THE STORM COUNTRY."

the death of Dan Jordan. Ezra tells Fred the name of the culprit, and Fred returns to Tess's cabin to find Letts endeavouring to take Tess away with him by main force. A hard fight between the two follows.

Then Teola's child is stricken ill, and Tess runs with it to church to have it " sprinkled " before death. Teola, torn with agony at finding the child dead, acknowledges her motherhood, and dies. Graves, senior, then realises the truth and the self-sacrifice of Tess, and, overcome with remorse at his unChristian spirit, comes on Christmas Day with his son to ask for forgiveness at Tess's hands. Daddy Skinner is free, and the picture ends with Tess in Fred's embrace.

One of the most striking sets is that of the church, which has a great depth and height, and is altogether impressive. It does much, too, to divert attention from a tendency of the story to weaken at this point, as well as from the somewhat unnatural behaviour of the congregation in the scene. There is a strain of religious sentiment running through the picture, but it is splendidly handled, and the whimsicality of Tess's cribbing of a Bible from the church, in order to improve her knowledge of religion, is most amusingly presented. " Tess of the Storm Country " is a picture which lovers of Mary will appreciate to the full, grimaces and antics, speed and freedom of movement exhibiting the dainty little actress in this picture in a manner which kinema-goers have come to love and to make them wish to see again.

SCENE FROM " THORNS AND ORANGE BLOSSOMS."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Above All Law.

Thrilling story of the East, magnificently mounted and finely acted. A real showman's picture.

RELEASED BY PHILLIPS FILM CO.

IN last week's issue we reviewed the latest Phillips Film Company's picture, "Above All Law," and upon reflection it is doubtful whether our reviewer quite conveyed the real showman's value of this production. Anxious, therefore, that an injustice should not be done to a picture which, when I saw it twelve months ago, I described as one of the greatest German pictures I had seen, I again saw this photoplay this week. "Above All Law" is a picture that not only has a story that carries conviction and is superbly acted, but it has the additional merit of some of the finest settings I have ever seen in a motion picture. The scenes are supposed to be laid in India, and the sets used in this picture not only convey the necessary atmosphere, but you could almost defy anyone to say that they were not actually produced in the East. Set after set has lavish magnificence that makes the story intensely dramatic, and, aided by an exceedingly capable cast, "Above All Law" makes a magnificent photoplay. Briefly, the story is as follows: Prince Ayan discovers that an Englishman, a friend of his at Oxford, has been making love to his wife. He plans a revenge, and sends to Switzerland for another friend of his, an architect, to come and build a tomb. The message he sends by a Yogi, who uses supernatural means to carry the message. No one knows of the architect's departure, but his fiancée finds a clue and follows him. Arrived in India, he discovers that the Rajah intends to bury his wife alive and kill the Englishman. He refuses to work for him, and is kept prisoner. His fiancée arrives and is also held prisoner. She tries to escape, but gets into a tiger's pit, from which she is saved by the Yogi, who has renounced his master's policy. Finally, the Rajah decides to marry the architect's fiancée, but abandons the idea, and, having caught the Englishman, inveigles him into the tiger's den, where he is torn to pieces before his lover's eyes. The architect, fiancée, and the princess manage to escape, and are followed by the Rajah. Finally, the princess dashes herself to death to prevent further bloodshed, and the Rajah, turning penitent, has a tomb built for her by the architect.

When I saw this picture in Berlin it was fourteen reels in length. It has now been cut down to a seven-reel photoplay without in any way hurting the story. The picture abounds with numerous thrilling scenes, one, in particular, where the heroine passes through a tiger's pit being wonderfully effective. This photoplay has all the mysticism of the East, and the Yogi who plays an important part in this picture is exceptionally well portrayed. The producer has succeeded in getting atmosphere in the film, and there is not a single person, character, or foot of this photoplay in which there is the slightest thing German. The acting of every member of the cast is worthy of the highest praise.

"Above All Law" is a real showman's proposition, for its entertainment value is extraordinary and should be a very big winner.—E.W.F.

Wonder Women of the World.

Cameos from history with admirable settings and acting.

RELEASED BY REGENT FILMS.
Length, Two Reels Each.
Release Date, Not Yet Fixed.

MR. EDWIN GREENWOOD is to be congratulated upon the artistic composition of his pictures in the examples from the "Wonder Women of the World" series, made in the B. and C. studios and trade shown by Regent Films last week. Some first-rate photography made the best, too, of the settings and dresses employed, and emphasised their richness.

The three pictures screened were "Henrietta Maria," "Simonne Evrard," and "Lady Jane Grey," and in each one the aim was to bring out the courage or devotion—or both—of the main characters. The pathos of the last weeks of the life of the "uncrowned queen of England" has been familiar to us since childhood, and she is the prominent personality in the tragedy of her execution, but the same cannot be said of Henrietta Maria, whose husband was the much more prominent figure, and overshadowed her; neither can Simonne Evrard, whose title to prominence was her devotion to Marat, be looked upon as an outstanding figure.

Nothwithstanding this, however, the most has been made of these two latter characters. Janet Alexander interprets the part of Henrietta Maria as that of a wife devoted to her husband and his cause, and free from the "frivolity and meddlesomeness" with which some historians have credited her. She emphasises, too, the tragedy of her widowhood after Charles's execution, and makes of the historical character upon whom the world has spent very little attention an attractive, warm-hearted, and devoted wife. Russell Thorndike's Charles I. is a fine figure, possessing both dignity and tragic self-composure. Laud, too, is a picturesque figure, his white ecclesiastical robes contrasting finely with the dark backgrounds. There are poignant little touches throughout which are the result of the correct amount of emphasis in the right way.

Simonne Evrard suffers in a small degree from the fact that it is some time before she enters the picture. The struggle between the friends and enemies of the Monarchy at the time of the French Revolution occupies the first few hundred feet, and really, Marat, the editor of the vigorous "L'Ami du Peuple," is the most prominent figure in the film. This is as it should be, and Simonne's devotion to the doctor-scientist-editor-revolutionary is the theme of the play, Simonne's part being naturally secondary to that of Marat. Marjorie Hume plays Simonne interestingly if not with great distinction, Charles Barratt taking the part of Marat. A brief though fascinating entrance is that of Charlotte Corday, played with great vigour by Mdlle. Dacia. The medicated bath in which Marat is seated when he meets his death at the hands of Charlotte Corday is not a very distinct affair in the picture, and will probably not be realised by audiences as a bath. The settings generally are well conceived, and quite a good effect is achieved by the passing of pikes under an open window, with here and there a guillotined head in a scene suggesting the worst phase of the Terror.

The success of the "Lady Jane Grey" film is due in a great measure to the representation of the title character by Nina Vanna, and it will be interesting to see what this actress makes of Lucrezia Borgia in a forthcoming "Wonder Women" picture. As the tool of politicians in the English picture, Nina Vanna interpreted the part with just that suggestion of refinement and patience and pathos which is associated in the popular mind with the tragic figure of history. Except that a great part of the picture is occupied with showing her with her cousin, Edward VI., and so the events leading to her execution are delayed somewhat, the beholder feels the slow march of intrigue and the helplessness of the uncrowned queen. But it is a mistake to include at the close the grim figure of the executioner swinging his axe. A much better effect would have been gained by the picture finishing with the kneeling at the block, and the sudden averting of her head by her attendant maid.

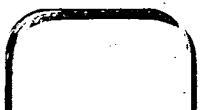
There should be a welcome for these admirably compressed little stories, and if the sub-titling could be made more tense (the utterances of characters at tragic moments are very common place) the series should do well.

Digitized by Google

Is This

Dr. Mabuse?

Digitized by Google



Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Thorns and Orange Blossoms.

Film version of a "best-seller" that can be unreservedly recommended.

RELEASED BY WALTURDAW.
Length, 6,500 *ft.*
Release Date, *Immediately.*

THE story of this picture is taken from Bertha M. Clay's immortal romance of the same name, said to be a "best-seller." Its chief claim to the interest of kinema audiences is on account of its strong heart interest; but, in addition to that, the artistic effort exhibited, not only by the author and producer, but by each individual player, is also a notable feature. "Thorns and Orange Blossoms" likewise abounds in excellent photography, and has an air of richness and lavishness throughout.

The very setting of the story breathes romance. Sunny Spain, land of roses, beautiful women and castanets, has been chosen for the venue; and scenes of great beauty are the result. In contrast to that we have New Orleans, where the hero lives—he and his little wife about whose lives a wistful tragedy is woven, but not one which precludes the possibility of ultimate happiness for them. For a long time, however, that happiness is overshadowed by the consequences of a previous love affair on the part of the hero, the details of which it would take too long to recount here. Suffice it to say that a lovely Spanish singer is involved—a woman who springs from a race which "loves like a tiger, and hates like a tiger." When she finds that the hero's affection for her has been transferred to a young lady, whom she refers to as a "domestic house cat," all the inborn tigerish hatred reveals itself. Jealousy, violence, an accident with a revolver, and imprisonment for the unlucky lover ensues. When he receives news of the birth of his baby he escapes from gaol, and is tempted once more to go off with the Spaniard. He resists, and she calls the police. After he has been rearrested she goes to see her lover's wife. The sight of the weeping woman and her babe causes a change of feeling. She confesses to the Governor of the gaol that she was the real cause of the shooting of which the man had been accused, and begs for his release. This is granted, and the domestic trio are happy once more.

Among the incidental attractions of the picture should be mentioned a voice transmission scene—a song of the Spanish singer's being "received" by means of a complete set of wireless instruments installed at the home of the hero's fiancée. Louis Gasnier (the producer) has excelled himself in this innovation.

The cast is an admirable one, including Kenneth Harlan, Estelle Taylor, Edith Roberts, Arthur Hull and Evelyn Selbie. In "Thorns and Orange Blossoms" Walturdaw have a sure winner, which can be unreservedly recommended to all classes of audiences.

The Man Tracker.

Snappy Western two-reelers of Pearl's Leo Maloney series.

RELEASED BY PEARL.
Length, *Two Reels.*
Release Date, *February* 26, 1923.

PEARL FILMS prefaced their trade showing of "The Girl from Porcupine" with "The Man Tracker," a Leo Maloney two-reel Western picture full of action and thrills. Its theme is the tracking of two men who had shot at an old prospector and escaped, and the ranger's activity and shrewdness eventually secure the arrest of the culprits after many reversals of fortune.

There is a bright snappiness about this picture which should recommend it to exhibitors with the rest of the Maloney series.

The Girl from Porcupine.

Faire Binney makes the most of title rôle in very varied picture.

RELEASED BY PEARL FILMS.
Length, *Six Reels.*
Release Date, *November* 5, 1923.

NO one can complain of lack of variety in the fare offered them by Pearl Films last week at the trade showing of "The Girl from Porcupine." There enters into the film whip-thrashing, fist-fighting, revolver-shooting, saloon scenes, wounded and dying men, rough cabin scenes, laborious gold washing, high school settings, schoolgirls in pyjamas, summer parties, pretty dresses, and then a return to the fighting and shooting and deaths and graves.

When Red McTavish was found unmercifully whipping his adopted son, Jim, little Hope Dugan took him to her father's cabin. Dugan, enraged at the brutal act, fought McTavish, but

SCENE FROM "THE GIRL FROM PORCUPINE."

that night the bully shot Dugan dead. Hope and Jim were heart-broken, and Sam and Bill, two kindly old miners, adopted the children. Some years later the old miners and Jim struck a little gold in the mountains, and Hope kept house for them. Jim's affection for his little pal had ripened into a very deep love, but when Sam and Bill decided to "do right by Hope and send her to school," Jim stifled his feelings and bade her God-speed. At the school Hope found her quaint clothes and crude manners a source of amusement, and, stung to anger, she boasted that her guardians owned the richest mine in the country. Acting on this information, the proprietors wrote demanding 1,000 dollars a month as their fee, and the three men slaved madly to supply the money. Eventually Sam's health gave way under the strain, and the old man died after making the others promise to keep Hope at school. Bill and Jim, in despair, decided to sell the mine. They made a deal with Brandt, the bar-keeper, but he arranged that a couple of roughs should steal the money back. After the theft Jim forced Brandt to give up the notes, but in his escape the boy was shot. He bade Bill take the money straight to Hope, and, hotly protesting, Bill departed just as the pursuers closed in. When the money arrived, accompanied with the news of Sam's death, Hope, heart-broken, fled wildly from the school. At the cabin Bill sadly told her that Jim, accused of robbery, was being taken to prison by coach that day. A little later the coach was held up by a bandit, and by means of a clever trick the prisoner was released. Jim turned to his rescuer, and the bandit's mask dropped to disclose Hope's pretty face radiant with new-found love.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Faire Binney, as Hope, does thoroughly well from beginning to end of this picture, her change of dress and manners as the picture proceeds showing her development in an attractive manner. Some pretty forest scenes showing the characters in the dappled shade of the trees call for mention. The picture opens briskly, but there are times later when a few judicious cuts would improve it and relieve it of some of the gloom it possesses. Were this done it would certainly commend itself to the exhibitor and the public much more readily.

The Yosemite Trail.

Fine scenic backgrounds in out-West picture.

RELEASED BY FOX.

Length, 4,725 *ft.*

Release Date, November 5, 1923.

SOME fine sunlit mountain scenery, excellently photographed, provides the background for "The Yosemite Trail," a Fox offering trade shown this week. Irene Rich has the part of Eve Marsham, and interprets it with a taking tenderness, her opposite being Dustin Farnum, as Jim Thorpe.

There is vigour as well as tenderness in the story, as one would gather from its title.

Eve Marsham, a novelist, has come to seek inspiration from the valley, and Jim Thorpe, in whose heart Eve has long been cherished, and Ned Henderson, Jim's young conceited cousin,

SCENE FROM "THE YOSEMITE TRAIL."

agree that each shall have equal opportunity of winning her. To decide, the two arrange a shooting contest, which Jim easily carries off, and he resolves to approach her the following morning. Jim seeks Eve, only to learn that she has pledged herself to Ned the night previously. Burning with fury at his cousin's deceit, Jim is only persuaded against thoughtless vengeance by Peter Blunt, his most intimate friend, with a reputation of being a philosopher. Thorpe undertakes a journey which he has previously planned, and the village in the valley is alarmed by the invasion of two mysterious masked riders, who terrorise the countryside.

Returning after a year's absence, Jim calls on his friend, Blunt, to learn that Eve's marriage has not brought her the happiness Thorpe wished her; while in the town Jerry Smallbones, whom Thorpe has previously corrected, casts suspicion on Jim as being one of the elusive raiders. While the sheriff is gathering together his posse, Thorpe rides to Eve's home, where, despite his cordial welcome he realises that his cousin's wife is unhappy. Ned enters, to discover Jim endeavouring to console the tearful Eve, and, as a result of his despicable suggestion, is knocked down by the irate Thorpe. Leaving the house, Ned takes Jim's mount, and the same evening a raid on a gold shipment results in the masked rider's escape. On the trail of his cousin, Jim finally corners him, but is left senseless by the desperate Ned, who, however, is followed and shot by Peter. Recovering his senses, Thorpe walks into the town, where Smallbones has incited the people against the sheriff, and he is quickly surrounded by an angry mob. Jim is protected from the crowd by the sheriff, while Eve, realising that Ned is the guilty man, does all in her power to prevent Jim sacrificing himself, when Blunt arrives with the dying Ned as his prisoner. Proving Jim's innocence, Ned's confession also implicates Smallbones, and justice is summarily meted out by the unruly and incensed community. Along the trail of happiness and contentment Eve and Jim are accompanied by Peter, whose philosophy and friendship they both esteem.

The most attractive character in the picture is Peter Blunt, as played by W. J. Ferguson. He introduces the pacific and religious element, but with such simplicity and sincerity that one accepts it and appreciates it with satisfaction.

The settings, acting, and photography of this story will make it an acceptable program picture anywhere.

The Super Sex.

Wardour Films offering that will make a useful program picture.

RELEASED BY WARDOUR FILMS.

Length, Five Reels.

Release Date, September 10, 1923.

"THE SUPER SEX," so the synopsis tells us, is the story of a young man who knew all about women. That statement no one wishes to deny, if one is allowed to say that the particular trait credited to the young man does not get into the story. This does not mean that the picture is not an interesting one. Its plot has done duty before, but the story is told in an acceptable form with a treatment that makes it worth while.

Miles Brewster Higgins is the youthful son of the owner of a lumber yard in a small town, and has a sweetheart, Irene Hayes, who, soon after the picture opens, arrives and introduces J. Gordon Davis, a smart automobile salesman, of whom young Higgins becomes inordinately jealous. When she definitely refuses Miles he throws up his work, and later is induced by a cousin to invest his savings, only a hundred dollars, in an oil well. A few days later the stock bounds, and Miles is rich beyond his wildest dreams. He proceeds to treat the girl cavalierly in return for her jilting, but the arrival of a letter from his cousin, declaring that the money entrusted for the purpose of investment was not invested in oil shares, gives him panic, and he sets out for South America. He changes his mind, however, and returns to find that the letter is a hoax, inspired by his grandmother to test his character. Then comes reunion with the sweetheart and the promise of good times in store.

Charlotte Pierce is a very fascinating Irene Hayes, with a vivacity and style that is most pleasing. Tully Marshall has a characteristic part as the lad's father, and Gertrude Claire makes the most of her rôle as a nagging old grandmother. "Super Sex" will make an attractive program picture, especially with a little speeding up here and there.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

Enter Madame.

Depicting the life and love of an operatic star.

RELEASED BY JURY.
Length, 5,900 *ft.*
Release Date, *May* 7, 1923.

THIS is an adaptation of the American stage success by Gilda Varesi and Dolly Byrne. It depicts the life and love of a famous operatic star, and how her husband fell a victim, during her professional absence in Italy, to the wiles of a designing widow. She exercised a novel method to

SCENE FROM "ENTER MADAME."

bring him back to her, and this, together with a rather obtrusive comedy element, forms the chief part of the story.

In brief, the drama proceeds as follows: At a white table beneath the lanterns in the Gardens of the Moon, in Milan, Madame Lisa Della Robbia (otherwise Mrs. Gerald Fitzgerald) has called for a cablegram blank. With her is the Duke of Alva. "My poor lonesome Gerald," says Madame, "I shall send him a cable, poor fellow." She imagines her husband in Boston; his hair touselled as he works over a desk heaped high with papers. But there is misery in Lisa's eyes when she reaches her villa later. A letter from her husband reveals that he wants to divorce her, marry another, more comfortable woman, a Boston woman, who will never fail to put out his slippers for him.

For all that she is numb with grief, Madame acts. With her doctor, her maid, her secretary, Archimede, her cook, Toto, her poodle, and a mountain of trunks, she is in Boston seventeen days later. John, her son, she finds unchanged in heart, hotly loyal to her; but Gerald, her husband, is obdurate. Lisa's ridicule of the prospective new Mrs. Fitzgerald—now Mrs. Preston—her pretence that she has come only to ask freedom to marry the Duke of Alva, her first appeals to her husband's memory of their romance—all these fail. She rages, she takes possession of his house, and for two months refuses to see him. His politeness cuts. She arranges a dinner, inviting not only Gerald and their son, John, with his little fiancée, Aline, but also Mrs. Flora Preston. This lady is even more astonished than Gerald. And at the dinner Gerald sees the light. Lisa, brilliant, beautiful, whimsical, elusive—a world personality; Flora—well, just a Boston widow. The opera singer cannot be a woman and not twist the barb in Gerald's heart a little. To-morrow, she announces, she sails for Brazil to sing in Buenos Aires. Flora leaves the dinner early in something of a huff, and makes the mistake of telephoning Gerald after a little while, suggesting that he go home to bed. Lisa laughs. "To-morrow I go to Brazil," she repeats, wishing him happiness with his second wife.

And Lisa does. A sullen, angry scene between Flora and Gerald, an army of reporters who get wind of new developments in the Della Robbia divorce case, the flurry of packing, and the gathering together of her entourage—none of these delay her. To Brazil she goes—eloping with her husband. She even gets him to carry Toto, the poodle. "All right," says Gerald, "give me the darned dog," as he smiles his way through the door in the trail of Madame's footsteps.

The part of the operatic singer is taken by Clara Kimball Young, who acts with her usual distinction and charm.

The Five Dollar Baby.

A picture with an universal appeal.

RELEASED BY JURY.
Length, 5,400 *ft.*
Release Date, *April* 7, 1923.

GOOD humour pervades this admirable production, which, consequently, makes excellent entertainment. The film also makes a strikingly pathetic appeal, and is dramatic throughout. It tells a story which holds the attention and grips the sympathy of the beholder. Laughter mingles with the tears, and there is a sense of strong human issues in every scene.

Some idea of the working out of this highly original plot may be gauged from the following resume: "The Solitary Kid," a drifter in life's underworld, steals a basket from a doorway. Arriving at a secluded spot he investigates the contents, and to his amazement finds an abandoned baby. A note attached reads as follows: "I am entrusting my baby to your care. On her eighteenth birthday, December 22, 1921 (but not before), present this note to the Trust Department of the Harrison Trust and Savings Bank, and you will receive full information as to your reward." How to preserve his hold on the girl until she attains her eighteenth birthday, and so secure the reward, is quickly conceived by "The Solitary Kid." He promptly lands his article on the counter in Ben Shapinsky's pawnshop.

SCENE FROM "THE FIVE DOLLAR BABY."

Shapinsky has never been known to refuse money on anything, but he draws the line at a bouncing baby. Eventually "The Kid" induces him to make a loan of five dollars, with an interest of ten cents per month. Since the law insists that any pledged article is to be kept in good condition until called for, provided the interest is paid, Shapinsky soon realises that the joke is on him, and, as his assistant reminds him, "Every time he feeds it—away goes the interest."

In the years that follow, however, Shapinsky does not regret his bargain. There grows between the pawnbroker and the

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

girl Ruth a great attachment. Shapinsky's only regret is that "The Solitary Kid" never fails to pay the interest, so that he dreads the moment when the child he idolises might be taken from him. On the girl's eighteenth birthday "The Solitary Kid" duly presents the note to the Harrison Trust and Savings Bank, in joyful anticipation of netting a goodly sum of money. To his amazement and disgust he is presented with a letter, which reads: "To whoever has cared for my baby. I know you have done well for her, and you have the thanks of a grateful mother's heart. There is nothing I can do for you, but you will get your reward in heaven. This was the only way I knew to have my child well cared for." "The Kid's" next thought is, that if he raises the five dollars, plus the interest, and claims the girl, old Shapinsky might pay dearly to keep her.

Comes the time when he carries out his scheme and claims the girl. "I just can't give her up," old Ben pleads. "I've cared for her all these years, and I love her." Seizing his opportunity "The Kid" demands 10,000 dollars for the ticket. With difficulty Shapinsky gets together the money, and is about to pay over, when he discovers it missing from the safe. He declares he has been robbed, but "The Kid" believes the old man is shamming, and, in his anger, roughly seizes him round the neck. As the opportune moment the police arrive, and "The Kid" finds that he must face a charge of blackmail if he persists in his demand. Therefore, he relinquishes his claim. Ruth tells Shapinsky he has not been robbed—that she took the money, called the police, and so prevented "The Kid" from achieving his ends.

"The Five Dollar Baby" is full of delightful character studies—the various scenes in Shapinsky's home being especially well performed. Viola Dana is excellent as Ruth, but perhaps the acting honours should be awarded, first to Otto Hoffman, who plays "The Solitary Kid," and then to Ralph Lewis for his very lifelike representation of the pawnbroker with a kindly heart.

This is a film which makes a universal appeal, and will come in for universal applause.

Monty Banks Comedies.

Another entertaining series featuring the celebrated droll "Monty Banks."

RELEASED BY PEARL FILMS.

Length, Two Reels.

Release Date, One a Week from July 16.

PEARL FILMS showed on Monday the first three of a new series of twelve Monty Banks Comedies. These are entitled, respectively, "Pure, but Simple," "Love Taps," and "Brilliantino, the Bullfighter." All are amusing, and in each of them the well-known comedian, Monty Banks, takes the chief character, and is much in evidence. Of the trio "Love Taps" perhaps provides the most diverting scenes, a long sequence of knockabout adventures culminating in a boxing bout for the comic "hero." This is far more entertaining than the average film of authentic fights.

"Brilliantino, the Bullfighter" suggests a burlesque of "Blood and Sand." Monty Banks makes a good parody of the toreador business, and the film contains innumerable stunts of an ingenious nature. "Pure but Simple" is another excellent example of this player's humorous powers. If the rest of the series are as good as these three exhibitors have a treat in store, which will last from July until May of next year.

At this trade show Pearl also showed a splendid little Western drama, in two reels, called "Heads and Tails," featuring Leo Maloney.

Wolf Law.

Pleasant program picture of old out-West life.

RELEASED BY EUROPEAN.

Length Five Reels.

Release Date, October 1, 1923.

A VERY useful program picture was shown by European this week under the title of "Wolf Law," telling the story of old days out West in the middle of the last century. There is quite a lot of adventure in the story (including a horse race) with some amusing characters of the period. Frank Mayo is the star, and his engaging personality carries the story through in attractive style.

Jeff De Croteau, hotheaded scion of a hotheaded family, enters his prize horse in a gruelling race and wins a fortune. The owner of the losing horse takes his defeat in a very unsportsmanlike manner and, at a banquet to the winner, makes a sarcastic reference to Jeff's riding. Revolvers are drawn during the quarrel and Jeff shoots down his adversary.

Hurrying to his home he gives his room mate a package of money that he was carrying for their mutual employer and then escapes to the border a bare hundred yards ahead of the sheriff. In the remote sections of the Ozarks, to which Jeff flees, he finds "Samson" Bender ruling over a band of violent men by virtue of still greater violence. When men disagree with Bender he settles the argument by calmly killing them off. Under the impression that Jeff is a desperate criminal he accepts him into his band.

In the same lonely district is a judge and his daughter. Bender is determined to kill the judge because the latter has sentenced a brother of Samson's to death. Jeff learns of the plot and plans to escape with the unfortunate pair. Bender and his right hand man are both in love with the girl and are determined to win her. Learning of Jeff's plan to escape they capture him and then each goes toward the girl's home. Meeting outside the house there is a pistol fight in which both are killed. Jeff escapes and takes the pair with him. Landing back in his home town he finds that he did not kill his racing enemy, but still faces trial on a charge of larceny. He forces his former room mate to confess, he is acclaimed the town's hero and marries the daughter of the judge.

The Danger Point.

Carmel Myers at her best in well-told story, in which an excellent cast appears.

RELEASED BY WARDOUR FILMS.

Length 5,500 *ft.*

Release Date, September 17, 1923.

THERE are some films which hold even within the first hundred feet or so a promise of the quality of the remaining length, and "The Danger Point," shown this week by Wardour Films, is one of them. The ease of the actors and the utter absence of straining after effect in the titles disposed one to hope for a really good treatment of the story, and the hope was not disappointed. The charm of the picture lies not so much in its story (which, however, is consistent and never artificial) as in the artistic treatment by producer and artistes alike. To begin with, the play has been excellently cast, and it gives the impression that the producer, Lloyd Ingraham, having confidence in the actors, allowed each one to interpret his or her part with as little interference as possible.

Carmel Myers has the heroine's part, that of Alice Torrance, and it is doubtful if this actress has ever done better work. The present reviewer does not ask to see more natural and attractive acting. She is well supported by William P. Carleton, as James Benton, and Joseph J. Dowling, as old Ben,

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

the blind violinist, while the comedy relief is admirably supplied by Harry Todd and Margaret Joslin, as Sam Biggs and Elvira Hubbard respectively.

The thriving town of Benton is named after James Benton, who lives alone in his house overlooking the oil wells from which his wealth is derived. He is quiet and reserved, but far from morose in disposition, and his absence from the town's festivities is merely due to his desire for quiet and his concentration upon his business. Then Alice Torrance, visiting her uncle, Sam Biggs, is introduced to him, and the fire of affection is kindled, resulting in their marriage. But the period following the honeymoon holds disappointment for the young wife, as her husband's absorption in business prevents him from noticing the little additions she is making to his home. A concert to which she had been looking forward proves an occasion for a greater disappointment, as a business appointment prevents the husband accompanying her. With characteristic generosity and absence of suspicion he asked Duncan Phelps to take her to the concert, and departs to his appointment. Duncan Phelps, a former lover, has other designs upon Alice, but these are always frustrated by the chance appearances of the blind old Benjamin, who is living in the house.

At length, wounded by her husband's message that he cannot speak to her over the 'phone, Alice resolves to leave for her earlier city home, and boards a night train. This Duncan also boards, and makes his way to her compartment. She resists him, and while doing so a railway collision takes place. Then follows the return of a relief train with the dead and maimed. Alice has escaped without hurt, but Duncan is damaged beyond recovery. The picture closes with the couple's reunion, and, as a contrast, the picture of Sam Biggs affectionately embracing the plump Elvira.

Apart from one hiatus, which should be carefully bridged, the picture runs with a delightful smoothness right on to the incidents which provide the thrills, the burning of the oil well and the collision between the trains. That the former effect is gained from burning oil is proved by the strange formation of the heavy smoke, and the unexpectedness of the collision provides the suddenness upon which the value of a thrill depends. But one must close again with a testimony to Carmel Myers's acting, and the scene after the collision provides her with an opportunity to portray the dazed look of the survivor of a tragedy with all the skill shown in the happier scenes. The upright manliness of Will Carleton, as Benton, is also a joy.

"The Danger Point" is a picture one would willingly see again, with the certainty of æsthetic satisfaction.

The Hill Park Mystery.

The story of a number of adventures connected with an uncommitted crime.

RELEASED BY NORDISK.

Length 5,400 *ft.*

Release Date, September 10, 1923.

THE producer of this film, which Nordisk trade showed last week, had a task which was far from enviable. He had to tell upon the screen, with all the appearance of tragedy, a story which was no tragedy at all, and had to be carried through, as men say, "with the tongue in the cheek." It might have been more strongly handled in places, but it is, nevertheless, quite good entertainment, and if kinema patrons guess at the sequel rather easily, they will but be gratified if it turns out according to their predictions.

Jimmie Brand, reporter, is obsessed with the idea of crime, and the scoop he has brought off for his paper has excellently prepared him to seize upon the crime, of which he is a witness, with the idea of running the criminal to earth. He sees a man talking to a pretty girl who suddenly sandbags him while accepting a cigarette at the man's hands. Jimmie sees the girl rifle the man's pockets and immediately rings up the police station. Unable at first to get into touch with them, he hurries into the garden to find only the sandbag left behind as evidence. When he does get into touch with the police they dismiss his story with contempt, for Jimmie has used his paper to ridicule the police for their inefficiency.

But he is to meet the girl again, for, invited to the seaside, he is introduced to her as Joan Trent. He cannot believe that

SCENE FROM "THE HILL PARK MYSTERY."

she is the murderess, but notwithstanding the evidence of his eyes he remains silent. He watches her, however, and finds that she has clandestine meetings with a young man whom he dislikes, and concludes that it was under the stranger's hypnotic influence that the crime has been committed. Then a Russian Prince is sandbagged and the deed is said to be that of a young woman.

Suddenly Jimmie's beautiful acquaintance leaves for the city. He follows and finds her transacting business with a money-lender. He confesses his love, but before Joan can reply Jimmie is obliged to dash away. Then the young reporter receives orders to interview the Home Secretary, and arriving there finds the strange young man peering through the Home Secretary's keyhole. He seizes him and in the struggle which ensues the two tumble into the Minister's room, where Joan is speaking to the Home Secretary. Then the play moves speedily, the explanation of all being that Joan is acting in a film to pay her brother's debts.

Gorman Smith does very well as Jimmie, and Olga Dorre as Joan. The photography of the picture is good, the settings picturesque, and altogether the picture is a bit of good entertainment.

A Motion to Adjourn.

RELEASED BY PEARL FILMS.

SEVERAL exhibitors having disagreed with our criticism of this production, the editor of the FILM RENTER has arranged to personally re-review this picture. His criticism will appear in next week's issue.

Digitized by Google

PATHE'S SOCIAL CLUB.

A FUNCTION which was characterised by unqualified success from every point of view was the fancy dress dance held by the Pathé Social Club at Australia House on Saturday evening. Quite the right atmosphere for such an event prevailed throughout the whole proceedings, and this satisfactory result was in no small degree due to the tactful and

able efforts of the M.C., Mr. H. Saunders. Some very effective and original costumes were worn, and the judges (Mr. and Mrs. Robertson) had some difficulty in making the awards from such a varied display of fancy dresses representing all types and periods. A military band provided the music, and dancing was kept up until close upon midnight. The company numbered nearly 200, and included not only the heads of the firm and of the departments, but many prominent members of the trade who were the guests of the evening.

The prize winners were—Members only : Ladies, Miss Butcher (Tudor dress); Gentlemen, Mr. Jack Cotter (" Sailors don't care "). Head-dress, Miss Silver (representing " Night "). Home-made dress, Miss A. Sedgwick (Grecian Goddess). Best pair, Miss Walters and Mr. Fuller (Pierrette and Pierrot). Visitors : Ladies, Miss E. Evans (" Folly "); Gentlemen, Mr. Harris (" Columbine "). Costume depicting bad taste, Mr. Kenneth Gordon (" Sausages ").

"WILDEST AFRICA."

AN extremely interesting travel film is now being shown at the Philharmonic Hall. It is the camera record of a journey undertaken by three intrepid pioneers, Radcliffe Holmes, Captain C. L. Reid, and George A Plowman, through some of the densest parts of " Darkest Africa." Pictures of great value were secured, and by their means we are enabled to make acquaintance with one of the few remaining savage districts of the world and its queer people.

" Wildest Africa " is designedly an educational film, and it is accompanied by an explanatory lecture by Radcliffe Holmes. But it is by no means " dry " or dull. One can look, listen, and learn with the utmost interest, for the film is full of " thrills," and the comments are admirably suited to a novel subject introduced to a popular audience.

LONDON TRADE NEWS.

NEXT Friday at the Alhambra Theatre there is to be trade shown the film version of W. W. Jacobs's " The Monkey's Paw," upon which Manning Haynes has been expending so much care and energy. This should result in an attractive film, for the producer has had the support of a cast with which he has worked before, supplemented by some well-known artistes who have not so far been under his direction. Moore Marriott makes up as a fine old man, and Johnny Butt, Charles Ashton, and A. B. Imeson have characteristic parts. Marie Ault, who achieved such a triumph in " East of Suez," finds good opportunity for her ability, for the story is a thriller which calls for vivid interpretation.

Mr. Rothapfel and " Crainquebille."

Mr. Samuel Rothapfel, the famous American exhibitor, visited Granger's private theatre when in this country recently, and saw the film of Anatole France's famous story, " Crainquebille," which Granger's Exclusives will be trade showing shortly. Mr. Rothapfel was delighted with the production, and spoke of it in terms of high praise. " Crainquebille " will be presented very soon by Mr. Rothapfel at the Capitol, New York.

Trade Show Date Changed.

General Kinema Films desire the trade to know that the trade show of " The Film and the Flirt," originally arranged for the 23rd inst., has now been cancelled, and will be held on Monday, February 26 at the Shaftesbury Pavilion, at 11 a.m. Will exhibitors please note this alteration?

Removal of W. & F.

We hear a rumour that W. and F. will shortly be vacating their premises in Frith Street to take over the Alliance Building in old Compton Street. This well-known renting concern have been hard pressed for room for some time, and the many fine productions that they are now handling, and what will be coming in the future, undoubtedly makes their removal to larger premises absolutely essential.

OFF TO EGYPT.

Ellen Terry bidding farewell to her daughter, Edith Craig, leaving Victoria Station for Egypt to take part in Gaumont's new picture, " Fires of Fate."

Digitized by Google

W & F. have it!
"SECRETS OF PARIS."
THE MODERN VERSION OF
EUGENE SUE'S
"MYSTERIES OF PARIS"
SIX REELS OF REALISM
ROMANCE, DRAMATIC
ACTION, EXCITEMENT
AND SUSPENSE —
A BIG PRODUCTION
TREMENDOUSLY BIG.
TRADE SHOW — LONDON PAVILION
FEB- 23rd at 11.15.
W&F

Digitized by Google

PATHE'S SOCIAL CLUB.

A FUNCTION which was characterised by unqualified success from every point of view was the fancy dress dance held by the Pathé Social Club at Australia House on Saturday evening. Quite the right atmosphere for such an event prevailed throughout the whole proceedings, and this satisfactory result was in no small degree due to the tactful and

able efforts of the M.C., Mr. H. Saunders. Some very effective and original costumes were worn, and the judges (Mr. and Mrs. Robertson) had some difficulty in making the awards from such a varied display of fancy dresses representing all types and periods. A military band provided the music, and dancing was kept up until close upon midnight. The company numbered nearly 200, and included not only the heads of the firm and of the departments, but many prominent members of the trade who were the guests of the evening.

The prize winners were—Members only: Ladies, Miss Butcher (Tudor dress); Gentlemen, Mr. Jack Cotter ("Sailors don't care"). Head-dress, Miss Silver (representing "Night"). Home-made dress, Miss A. Sedgwick (Grecian Goddess). Best pair, Miss Walters and Mr. Fuller (Pierrette and Pierrot). Visitors: Ladies, Miss P. Evans ("Polly"); Gentlemen, Mr. Harris ("Columbine"). Costume depicting bad taste, Mr. Kenneth Gordon ("Sausages").

"WILDEST AFRICA."

AN extremely interesting travel film is now being shown at the Philharmonic Hall. It is the camera record of a journey undertaken by three intrepid pioneers, Radcliffe Holmes, Captain C. L. Reid, and George A Plowman, through some of the densest parts of "Darkest Africa." Pictures of great value were secured, and by their means we are enabled to make acquaintance with one of the few remaining savage districts of the world and its queer people.

"Wildest Africa" is designedly an educational film, and it is accompanied by an explanatory lecture by Radcliffe Holmes. But it is by no means "dry" or dull. One can look, listen, and learn with the utmost interest, for the film is full of "thrills," and the comments are admirably suited to a novel subject introduced to a popular audience.

LONDON TRADE NEWS.

NEXT Friday at the Alhambra Theatre there is to be trade shown the film version of W. W. Jacobs's "The Monkey's Paw," upon which Manning Haynes has been expending so much care and energy. This should result in an attractive film, for the producer has had the support of a cast with which he has worked before, supplemented by some well-known artistes who have not so far been under his direction. Moore Marriott makes up as a fine old man, and Johnny Butt, Charles Ashton, and A. B. Imeson have characteristic parts. Marie Ault, who achieved such a triumph in "East of Suez," finds good opportunity for her ability, for the story is a thriller which calls for vivid interpretation.

Mr. Rothapfel and "Crainquebille."

Mr. Samuel Rothapfel, the famous American exhibitor, visited Granger's private theatre when in this country recently, and saw the film of Anatole France's famous story, "Crainquebille," which Granger's Exclusives will be trade showing shortly. Mr. Rothapfel was delighted with the production, and spoke of it in terms of high praise. "Crainquebille" will be presented very soon by Mr. Rothapfel at the Capitol, New York.

Trade Show Date Changed.

General Kinema Films desire the trade to know that the trade show of "The Film and the Flirt," originally arranged for the 23rd inst., has now been cancelled, and will be held on Monday, February 26 at the Shaftesbury Pavilion, at 11 a.m. Will exhibitors please note this alteration?

Removal of W. & F.

We hear a rumour that W. and F. will shortly be vacating their premises in Frith Street to take over the Alliance Building in old Compton Street. This well-known renting concern have been hard pressed for room for some time, and the many fine productions that they are now handling, and what will be coming in the future, undoubtedly makes their removal to larger premises absolutely essential.

OFF TO EGYPT.

Ellen Terry bidding farewell to her daughter, Edith Craig, leaving Victoria Station for Egypt to take part in Gaumont's new picture, "Fires of Fate."

Digitized by Google

W & F have it!

"SECRETS OF PARIS."

THE MODERN VERSION OF
EUGENE SUE'S
"MYSTERIES OF PARIS"

SIX REELS OF REALISM
ROMANCE, DRAMATIC
ACTION, EXCITEMENT
AND SUSPENSE —
A BIG PRODUCTION
TREMENDOUSLY BIG.

TRADE SHOW — LONDON PAVILION
FEB - 23rd at 11.15.

W & F

FILM SERVICE LTD.,
62 FRITH St LONDON.W.1.
PHONES:- REGENT - 5734 — 5

Digitized by Google

When you know—

"SECRETS OF PARIS"

is a Six Part Modern Version of

EUGENE SUE'S "MYSTERIES OF PARIS"

That it features Lew Cody; Gladys Hulette; Dolores Cassinelli; J. Barney Sherry; Rose Coghlan; Montagu Love; Harry Sothern & others.

That WHITMAN BENNETT, many years Assistant to Jesse Lasky, and formerly Production Manager of Famous Players-Lasky Corporation supervised its production

And W&F will Trade Show it at the LONDON PAVILION FRIDAY-FEB-23rd at 11.15

"You know its "Extra!"

W&F

FILM SERVICE LTD.
62. FRITH ST. LONDON. W.1.
PHONES:- REGENT 5734/5

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

Possible Central Building for Renters : A Comprehensive Scheme—Singing Licences—Famous-Lasky's New Program—Provincial Production's First Release—Jack Sunderland Back from Germany—A New Profession.

A FEW weeks ago in these pages, in commenting on the fact that a number of Manchester renting houses would be confronted during this year with the very difficult problem of finding new premises, I opined that it would not be surprising if, under these circumstances, we heard again of the scheme for a central building to accommodate all the renters and to include a trade show theatre, etc. Whether my remarks proved an inspiration I do not know, but I have just heard that plans are in the air (and not in a very vague form either) to bring into existence such a building as I mentioned.

The scheme provides for the erection of a new and up-to-date building in the heart of filmdom, immediately opposite the present Kinema Exchange, which will comprise offices of various sizes, dispatch departments, poster rooms, film vaults, and, in fact, all kinds of accommodation necessary in connection with up-to-date premises. There will also be a trade show theatre, or perhaps theatres, dining-rooms, and other rooms for social purposes. From all accounts it is really a very ambitious scheme which, if it could be carried to fruition, would certainly have many advantages for the trade, besides considerably enhancing its status.

Some such central building as the one mooted is certainly needed, and the promoters of the venture ought to be given every encouragement by renters and exhibitors alike. It is no new idea, of course, for the late W. S. Leech had plans prepared several years ago for a building on similar lines to occupy part of the triangular island site in the middle of Cannon Street and Cateaton Street, which has since to some extent been taken up to widen the road for a new car terminus. It is an idea, however, which deserves the financial and moral help of all the renting houses in this city. It can hold out many advantages to them and the trade generally if established and conducted on the right lines and properly supported.

County Halls Get Permission for Singing.

Reporting last week to the Justices of the County Petty Sessional Division of Manchester in regard to the application of a number of holders of kinema licences in the area for permission to introduce vocalists into their programs as occasion arose, Superintendent Yates said that since opposing the application last year he had made inquiries in other districts where such concessions had been granted, and found out that there had not been the least cause for complaint. He asked, however, in the event of the magistrates granting the required permission, that singing in costume and comic singing should be prohibited. The licences were granted on these conditions, and so the halls in the county area are now on the same footing as their city neighbours.

In reference to the application the Chairman said that the magistrates were solid in favour of the principle that singing should be allowed with the pictures, but were also just as solid in their opposition to the changing of picture houses into music halls. He further remarked that picture houses have come to stay, and the magistrates desired them to be maintained at a high standard so as to contribute to the general good of the community.

"Prodigal Son" Trade Show Alterations.

To meet the convenience of exhibitors Stoll's have decided not to screen the whole of "The Prodigal Son" film on the same day, and so only the first part will be on view at the Winter Gardens on Tuesday morning next, as advertised. The time for the commencement of the screening, too, has been changed from 11-30 to 11 a.m., and exhibitors should carefully note this fact. There will be a further viewing of the second part on Wednesday, and this event will also take place at the Winter Gardens at 11 a.m. There is every indication that there will be a packed house on each day to view this film, for it has undoubtedly attracted a great deal of attention from the Lancashire exhibitors.

Famous-Lasky to Resume Trade Showing.

Back from his firm's conference, popular Phillip Harrison, of the Famous-Lasky branch, has much interesting information to impart to exhibitors regarding forthcoming Paramount productions. It is generally agreed that this firm's "goods" maintain a very high standard of quality, but Mr. Harrison says the subjects which are comprised in the new output will be in advance of any of their previous productions. The respective titles of a particular quartette he is keenly enthusiastic about are "Manslaughter," "The Outcast," "On the High Seas," and "The Old Homestead." These will be on view here in due course, when showmen should take the opportunity to judge them for themselves. The Famous-Lasky trade screenings, it should be noted, are to be resumed at the Gaiety on March 6, and thereafter continued regularly.

Publicity Chief to Visit Manchester.

Arrangements are being made, says Mr. Harrison, for the Famous-Players publicity chief, Mr. Frederick Martin, to meet local exhibitors during the next few weeks for the purpose of outlining to them the company's plans for a national advertising campaign in connection with their goods, and also on one or two other topics of a similar kind of mutual interest.

Provincial Productions' First Release a Success.

The picturised version of "The Silent Barrier" was the star attraction at the Piccadilly during last week, and played to good business, a fact which gave immense gratification to "Jim" Carmen, of Provincial Productions, for it was the first of his firm's releases in the city. There are a huge batch of bookings for this subject. New acquisitions by the Provincial Productions will shortly be trade shown. A. W. Turpin, better known as "Dick" of that ilk, is now acting as representative for this concern.

Jack Sunderland Visits Germany.

Jack Sunderland, of Vivid, whose acquisition of the Famous Film Artists' output by arrangement with Walturdaw's was referred to in our pages last week, has been visiting Germany

(*Continued on next page.*)

Digitized by Google

ROUND THE MANCHESTER TRADE—*Continued.*

during the past week, and will doubtless have other information of interest to disclose on his return. Exhibitors will do well to keep in touch with him.

A Musical Half-Hour.

A strong feature of the Piccadilly program each Friday evening is what is termed the musical half-hour, during which the screening of the pictures is suspended and special selections are rendered by the orchestra, and occasionally by the organist. Vocal and instrumental performances are also given. It has been found that this break in the usual picture program is much appreciated, and quite a number of patrons make a practice of being in attendance for the musical half-hour.

Hadfield's New Hall.

Hadfield, which lies close by Glossop, in Derbyshire, has now got an up-to-date kinema seating 900 people. It was opened last week by the company which owns the Langworthy Picture-drome, Salford. Mr. Sergeant, who was the first manager of the Manchester Kinema Exchange, and who has been for a period out of the industry, has secured the managerial position at this place.

"Charlie" Gaston's New Position.

The Alexandra, Hyde, has been added to the circuit of halls under the control of Len. Bailey, and "Charlie" Gaston, who was until recently associated with the Futurist, Manchester, has been appointed manager there.

TWO FIRST-CLASS MEN REQUIRED

BY ESTABLISHED RENTING CONCERN.

BIG OUTPUT — EXCELLENT STUFF.

LANCASHIRE & YORKSHIRE TERRITORY

Live Men only apply, giving fullest particulars, which will be treated in strictest confidence.

BOX NO. B. 70

A New "Profession."

With the development of the art of picture presentation there threatens to arrive a new profession, that of "Prologue Writing and Arranging." I notice that Mr. Edwin T. Heys, who is a director of several Manchester picture houses, was responsible for the prologue to "The Game of Life" at the Winter Gardens last week, and Ludwig Blattner put over another effort at the Gaiety in connection with the screening of "The Shiek." There, six artistes were engaged to deliver Blattner's Eastern prologue, which they did well with suitable actions.

Kilner's New Manager.

Mr. F. W. Kilner has secured as the new manager of his local branch one of the smartest of the men identified with the trade locally. The position, of course, has been much sought after, but Mr. Kilner has made a wise choice. For various reasons I cannot disclose the name of the gentleman concerned, but he is to take up his duties on the 26th inst., soon after which, I believe, Kilner's will trade show here "The Blue Lagoon."

Lester Gets Nordisk Productions.

Albert Lester has now secured control of the Nordisk productions in the Lancashire, Cheshire and North Wales territory, and next week on Tuesday and Wednesday he will be holding trade shows at the Futurist and Gaiety respectively, at which he will be screening interesting subjects from the Nordisk studios. At the Futurist the production on Tuesday will be titled "Art—And the Woman," which is intensely dramatic and stars Berly Ibsen, whilst the Gaiety screen on Wednesday will be occupied by "The Hill Park Story," a production which has as its theme a most interesting story.

Fireworks at Burnley.

The pictures and other style of entertainment on view in Burnley during the past week suggested November 5. There was "Nero, or the Burning of Rome" advertised for one place; "Squibs" at another; "Rockets" at the Palace; and "Cinders" elsewhere. A display like this should attract the public.

"The Monkey's Paw."

W. W. Jacobs' story, "The Monkey's Paw," has been filmed, and is to be trade shown locally under the auspices of E. Grattan Milloy at the Theatre Royal on Tuesday the 27th inst. This story is well known, and according to preliminary reports the producer has made the greatest possible use of the excellent opportunities it affords for picturisation. It is a subject which most local showmen will surely endeavour to see.

An Interesting Travel Film.

For some time now the picture-going public have been showing a growing fondness for the interest and travel films, thanks probably to the rapid strides made by the producers in this particular field, and on this account there should be a ready market for "The Cradle of the World" series, just shown here by Pathé's. Blasé viewers here had to admit, after seeing the eight reels which this subject comprises, that it contains in the parlance what is termed "meat," besides its educational values. Certainly some of the scenes in it are unique and it ought to prove an attraction wherever shown. It can be booked in several ways and full particulars are available at the local Pathé offices.

Digitized by Google

MANCHESTER TRADE SHOWS

An Intensely Dramatic Production

Art—and the Woman

Featuring BERYL IBSEN, supported by a strong cast, will be shown at the

Futurist • Manchester

On TUESDAY FEB. 20, 11 a.m.

A Clever and Original Story

The Hill Park Mystery

With an ALL STAR CAST, will be shown at the

Gaiety • Manchester

On WEDNESDAY FEB. 21, 11 a.m.

YOU are cordially invited to view these subjects!

'PHONE: CENTRAL 7602.

ALBERT LESTER ORME'S BLDGS. PARSONAGE **MANCHESTER**

Digitized by Google

Trade in the Yorkshire Territory.

The Casual Trade Show Visitor—Do Exhibitors Read their Day Bills?—Sheffield Ball—Renters' Activites.

From our Leeds Correspondent.

TO a renter holding a trade show in the theatre of the Kinema Exchange it must be rather annoying to see people walk in, stand and view the picture for a few minutes, and then walk out. It half suggests that the picture is not very attractive, and it not worth staying longer to see. That is what the renter who is showing the film feels, whereas, in reality, the person only has a few minutes to spare, and merely popped in to see at a glance what a good thing it is! Rather should the renter regard it as a compliment to his firm, his film and its title that that person should look in. Of course, if it is such a compelling attraction that the short-time visitor furtively looks at his watch, measures his available time, and finally is glued to his seat, all the better! It's a great tribute and compliment to the film!

However that may be, the following notice appears in the Exchange program this week:

> "Complaints have been received from renters that members of the club, particularly non-exhibitors, are in the habit of walking in and out of the theatre during a trade show. The directors wish to direct the attention of the members responsible, and to suggest to them that their assistance in this matter would be welcome."

So, evidently, the casual caller in is not too welcome in the trade theatre. Perhaps, rather than discourage the man with little time at his disposal, renters would find a more agreeable solution to this situation if they suggested that the least the casual caller could do is to retire without ostentation by the back door. He can easily get into the street or back into the Exchange if he wants!

The "Limit" in Day-Bills!

Exhibitors are still crying out about poor or indifferent business, but, apart from the general trade depression and tightness of money, what can you expect after reading the following sample of an exhibitor's "intelligence" as displayed in a day-bill posted up outside a Yorkshire kinema. It appears to be a bald, carefully-copied report on a film by some viewer, and reads as follows:

> "ALMOST MARRIED.—Walturdaw, May Allison, 5,500 feet. Conventional story of snobbery and jealousy. Quite well done. Fair acting. Nothing outstanding in any department. Fair offering for any hall."

That, as a sample of a showman's idea of attracting the attention of the public to his program and "pulling them in" is surely the limit!

Another Good Work.

The kinema trade of Leeds has undertaken to raise £325 in aid of the Lord Mayor's Fund to provide a tea for 5,000 necessitous mothers in connection with the Leeds Babies' Welcome, but already a disappointment has been experienced, the Watch Committee having declined permission for the holding of a Sunday evening kinematograph entertainment at the Majestic Picture Theatre, by which it was hoped to raise £250. Undaunted by this reverse, the trade has resolved to keep its pledge to the Lord Mayor and to raise the money with a series of Sunday evening concerts at various kinemas in the district. Offers of the use of theatres, and in some cases the provision of talent, are rolling up to the committee organising this effort. The trade has set about its task and will win through handsomely, *i.e.*, if all will lend a hand. Meantime the Watch Committee's attitude to Sunday kinematograph entertainments will be noted. It is a pity the decision hits a worthy charity, as on this occasion.

Kilner's Exclusives—an Old Friend's Return.

Sydney Kirsch, who may be fairly termed one of the film pioneers on this territory, since he was Yorkshire manager for X.L. Films in Leeds over ten years ago, and up to three years ago was outside representative for Fox Films, is back in the trade in Leeds after being in South Africa and America. Mr. Kirsch has been appointed Leeds manager of Kilner's Exclusives, and is opening out a big new program with "The Blue Lagoon." Watch for this and other big attractions, and note that Kilner is to make a feature of entire programs. Already Mr. Kirsch has had a very cordial reception from a host of old friends.

Charlie Mellor Join Greta.

Charlie Mellor, an old film man, formerly of New Century, Granger's, and, latterly, Butcher's, has now joined up with the Greta Film Service, and is helping Harry Coulthard to cope with the big inquiries and bookings for "A Royal Divorce."

An East Leeds Theatre Enterprise.

Mr. J. H. Taylor, of the Victoria Picture Hall, York Road, Leeds, has floated a new company, with increased capital, to be known as Victoria Picture Hall (1923), Ltd., of which he is director and secretary. The theatre has been enlarged, increasing its capacity from 600 to 800, and over £3,000 has been spent in the renovation and improvement.

Leeds Party for Sheffield Kinema Ball.

The Yorkshire trade generally, Leeds in particular, is reminded that the Sheffield Kinema Ball is to be held at the Cutler's Hall, Sheffield, next Thursday. "Jack" Tidswell is making up a party to go from Leeds in closed limousines, to leave Leeds in the early evening and return after the ball in the early hours. See Jack Tidswell!

What the Renters are Doing.

George Fountain is handling in Yorkshire "Jessica's First Prayer" and "Little Meg's Children"—two British productions as companion pictures to "Her Benny."

Goldwyn's "Moriarty" has been booked by Mr. Leonard Denham for a two weeks' run at the Majestic Picture Theatre, Leeds. Any exhibitor wishing to view this film at the Majestic can have a ticket of admission on application to Mr. Edgar Isaacs, of Goldwyn Films, Leeds.

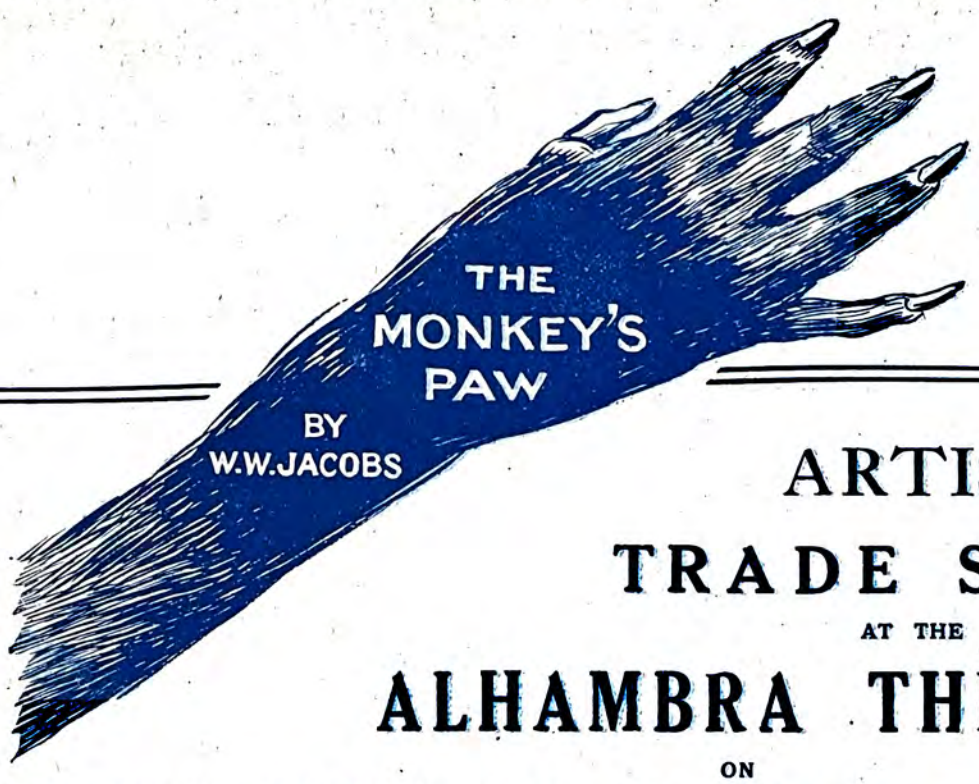
"Doctor's Orders" (Harold Lloyd) has been booked to the Scala, Leeds, for a week, first run, the Coliseum second run, and throughout the New Century circuit.

Mr. H. A. Whincup is handling "The Blue Lagoon" in the Four Northern Counties.

Don't forget the trade show of Granger's Exclusives' "The Hypocrites" (Henry Arthur Jones's play) at the Majestic next Wednesday.

The Pathécolor production, "Love" featuring Louise Glaum, is to be trade shown at the Majestic next Tuesday.

Digitized by Google



ARTISTIC'S
TRADE SHOW
AT THE
ALHAMBRA THEATRE
ON
FRIDAY FEBRUARY 23, at 11-15 a.m., prompt.

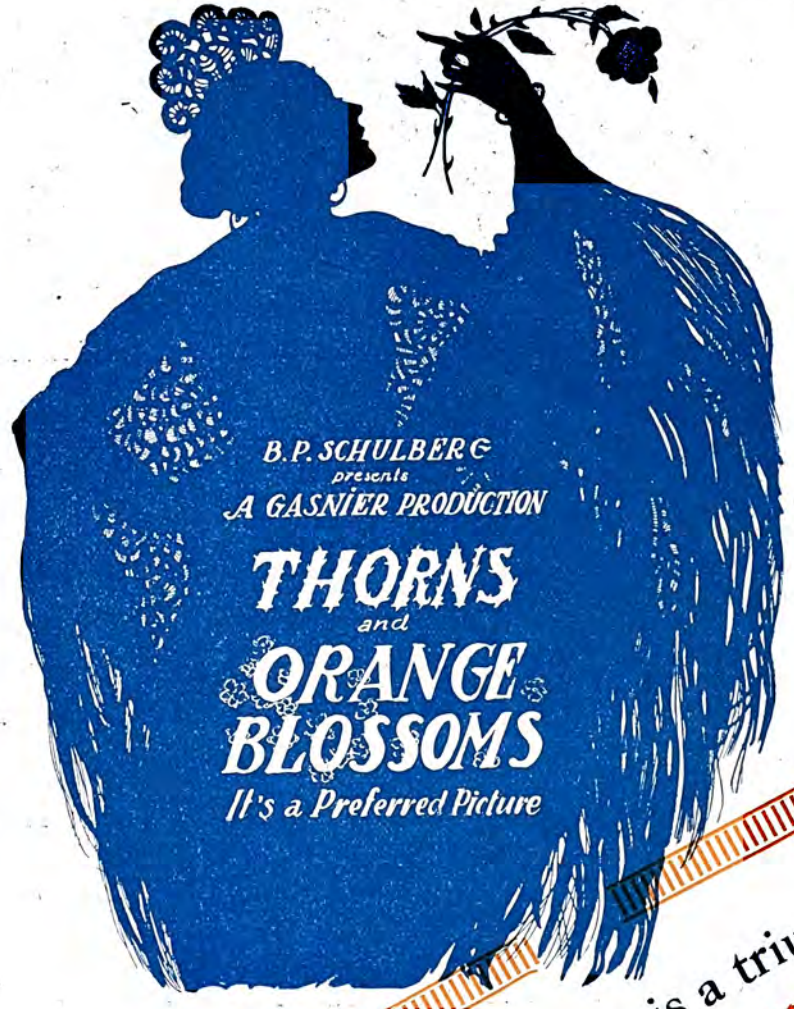
W. W. JACOBS'
THRILLING MASTERPIECE
"THE MONKEY'S PAW"
Directed by MANNING HAYNES.

Featuring

Marie Ault, Moore Marriott, Charles Ashton, Johnny Butt, A. B. Imeson, and "Montmorency."

ARTISTIC FILMS, Ltd.,
(Managing Director: GEO. E. REDMAN,)
93 & 95 WARDOUR STREET, W.1.
Telephone: GERRARD 3210. Telegrams: "HEDGEROWS, WESTCENT, LONDON."

Digitized by Google



Featuring a typical Preferred Cast :

Estelle Taylor
Kenneth Harlan
Edith Roberts
Evelyn Selbie
Carl Stockdale
John Cossar
Arthur Hall

Bertha M. Clay's Immortal Romance is a triumph for "Preferred Pictures." "Thorns and Orange Blossoms" has established a Reputation for Smashing Box Office Records in America. It will continue the sequence of successes over here. As a book it was a "best seller." The millions of people who have read "THORNS AND ORANGE BLOSSOMS" are waiting to see this great Film.

A WALTURDAW "PREFERRED"

WINNER

For Immediate Release

LOOK OUT FOR

"SHADOWS"

Digitized by Google

The Immediate Release of Vera Gordon in

"YOUR BEST FRIEND"

is a BIG SUCCESS

It Has Passed the Acid Test

In Every Theatre where it has been shown, and is showing, the Box Office Tells the Right Story!

A WARNER BROS. PRODUCTION

Produced by H. Rapt. Directed by W. Nigh

THE WALTURDAW Co. Ltd.

46 Gerrard St., London, W.1.

Digitized by Google

G

THE GENERAL KINEMA FILMS, LTD.

(Distributors of the "GENERAL" Films)

K

Beg to announce the

TRADE SHOW of

"THE FILM & THE FLIRT"

A Palladium-Comedy in 4 Reels

Produced by LAU LAURITZEN in Copenhagen

Featuring the

ECCENTRIC COMEDIANS

LONG and SHORT

At the . . .

SHAFTESBURY PAVILION,

Shaftesbu

F

Phones: REGENT, [3000/1

152/8 WARDOUR ST., LONDON, W.1.

'Grams:— "NUNBETER, WESTCENT, LONDON."

Ltd

Digitized by Google

G

'Phones: REGENT, 3000/1

152/8 WARDOUR ST., LONDON, W.1.

'Grams: "NUNBETER, WESTCENT, LONDON."

K

TOGETHER
WITH - -

"THE DUMB GENIUS"

(*4 Reels*)

(*Re-issue*)

(A DRAMA PULSATING WITH THRILLS)

Featuring

JACKO

The SIMIAN MARVEL

MONDAY FEBRUARY 26, at 11 a.m.

Avenue.

F

THE GENERAL KINEMA FILMS, LTD.

(Distributors of the "GENERAL" Films)

Ltd.

Digitized by Google

THE THREE PI

BROUGHT ALL THE

"IDEAL" WILL HELP EXHIBITORS EVERYWHERE TO DRAW BIG MONEY WITH THESE FILMS.

ALL THE EXHIBITORS WERE ASTONISHED AND DELIGHTED BY THE NOVEL PUBLICITY AVAILABLE.

IDEAL FILMS, LTD.,
76/78 Wardour Street, W.1.

Digitized by Google

CTURES THAT TRADE TO LONDON.

THE Exhibitors revelled in its smashing situations.

THROUGH FIRE & WATER

(A Thomas Bentley Production).
From the popular story, "Greensea Island," by VICTOR BRIDGES.
Starring FLORA LE BRETON and CLIVE BROOK.

THE trade were moved by its wonderful humanity.

THE GRASS ORPHAN

(Frank H. Crane Production). From Miss I. B. A. WYLIE'S "Paupers of Portman Square."
Starring MARGARET BANNERMAN and little PETER DEAR.

VOTED by all a real showman's proposition

THE HARBOUR LIGHTS

(Tom Terriss Production).
The great Adelphi Drama by GEORGE R. SIMS and HENRY PETTITT
Starring TOM MOORE and ISOBEL ELSOM.

All these splendidly popular productions are kept short enough to enable you to have AS MANY HOUSES AS YOU LIKE.

Digitized by Google

AFRICAN FILM

have pleasure

THEIR NEW

"THE BLUE

From the world-famous romance

A MAGNIFICENT PR

THE AUTHOR'S OPINION—"A wonderful piece

TRADE SHOW:

All Inquiries to Sole Agents:

THE INTERNATIONAL VARIETY

'Phone: REGENT 2620 (3 lines).

3 LEICESTER STREET

OR TO PROVINCIAL

MANCHESTER, BIRMINGHAM and LEEDS

GLASGOW, etc.: BENDON TRADING CO. NEWCASTLE: H. A. WHINC

Digitized by Google

PRODUCTIONS, Ltd.,

in submitting

BIG "SPECIAL"

PADDY ASTONISHES EMMELINE AND DICK.

LAGOON"

by H. de VERE STACPOOLE.

ODUCTION OF A MAGNIFICENT STORY.

work, quite distinct from any screen picture I have ever seen . . . . I must congratulate you."

New Gallery Kinema, February 27, 11 a.m.

AND THEATRICAL AGENCY, Ltd.

LEICESTER SQUARE, W.C. 2. Telegrams: "AFFILTRUS, WESTRAND."

REPRESENTATIVES—

KILNER'S EXCLUSIVE FILMS, Ltd.

CARDIFF: TILNEY BROS., Ltd. **DUBLIN**: EXPRESS FILM AGENCY.

Digitized by Google

To Buyers o

F

TWO BR

"With Cu

"The Girl with the

Featuring that Clever and Beautiful Artiste

Can be seen any time by appointment on application to

VICTOR CARTER, LTD.

15 CARLISLE STREET, SOHO, 1.

Digitized by Google

U.K. and Territorial Rights.

OR SALE

LLIANT COMEDY FILMS

pid at the Wheel"

and

Mask

OSSI OSWALDA.

Phone: GERRARD 135

Wires: "FILDEFRA"
Westcent, London.

Digitized by Google

Renters, Film Agents, and others who require a

FIRST
CLASS
TRADE

Projection Theatre

for temporary or permanent use should make a point of inspecting our showroom.

¶Situated in the heart of Filmland, one minute from Wardour Street, our Theatre is perfectly fitted, heated, and furnished. We guarantee absolute privacy, and the finest screening by brand-new projectors.

¶Our Theatre is available at all times for screening, editing, and cutting films, at low and inclusive charges.

¶A high-class Showroom and good projection is half the battle in effecting a sale.

Apply: **LOW WARREN,**

VICTOR CARTER, Ltd., 15 Carlisle Street, W.1.

'Phone: *Gerrard* 135 *'Phone*: *Gerrard* 135

Digitized by Google

Trade Movements in the Midlands.

The Forthcoming Carnival—King's Hall Finance—Village Kinemas.

By our Birmingham Correspondent.

PREPARATIONS for the 1923 Kinema Carnival in aid of the Birmingham and Midland Trade Benevolent Fund are now being made. Last week-end the tickets were on sale at the leading kinemas and renters establishments, while at the last meeting of the committee it was announced that several renting firms had promised handsome prizes. Definite news of the film stars who have accepted an invitation to attend the Carnival is expected in the course of the next few days. If the energy and enthusiasm on the part of the various sub-committees are amply rewarded, next month's event should produce record receipts.

More Capital Required.

Anything but an optimistic report awaited the shareholders of Midland Entertainments, Ltd., who attended the annual meeting at the King's Hall, Birmingham. Mr. F. Dawson announced that the financial position was difficult and additional capital was essential. To secure this it was decided to appeal to the shareholders, the directors promising to share half the burden if the shareholders would raise the other half of the required sum. No dividend was forthcoming, but the meeting was assured that recently the five halls on the circuit had been showing a profit. In reply to a question regarding the King's Hall itself, Mr. Dawson said the Justices were pressing for improvements to be made estimated to cost £6,000.

Educational Films.

The scheme of the Birmingham Education Committee to provide centres for unemployed boys and girls between the ages of 15 and 18 will probably include screen instruction. The committee is endeavouring to arrange for the showing of a series of educational films as part of the curriculum. It is proposed to utilise the kinemas within easy reach of the four centres, and preliminary inquiries show that the necessary accommodation and suitable films will be forthcoming.

Village Kinemas.

The village of Shirley, near Birmingham, will shortly possess a kinema of its own. The Solihull Licensing Justices have granted Mr. James Barton, of Earlswood, a provisional licence to erect a picture house on the main road. With a seating capacity of 300, the new kinema will provide ample accommodation for the villagers.

In another Warwickshire village, Coleshill, the local kinema has just changed hands. Mrs. L. A. Low, who for many years was general manager for the circuit owned by Dr. Dunstan, with headquarters at the old Bristol Street Picture House, Birmingham, has purchased it. It was reopened by her on Monday last.

Manager's Downfall.

After twenty years' service on the circuit of Poole's, Ltd., Thomas Percy Rayson, until a few months ago manager of the King's Hall Kinema, Stourbridge, was sentenced to four months' hard labour for embezzling £77 belonging to his employers. The moneys represented the takings at the hall on October 30 and 31. His solicitor explained that when Rayson went to Stourbridge in 1921 he was in debt, and tried to recover himself by gambling. Failing, he took to drink. Taking the money, he went to Birmingham, where he alleged he was robbed. Going to London, he fell ill, and after three weeks in hospital gave himself up to the police.

Among the Renters.

Exhibitors are reminded to note the alteration in the arrangements for screening "The Prodigal Son," the latest Stoll feature. Mr John Jacobs has now decided to screen the first part at the New Street Picture House to-morrow (Sunday), at 5-30, and the second the following morning at the Futurist.

Mr. Frank Leedam, of European Motion Pictures, who recently removed to station Street, has completed his staff arrangements. His chief outside representative is Mr. S. Jackson; Mr. A. A. Catliffe covers the Notts. and Derby territory; Mr. L. Blond, formerly with Curry's Exclusives, is handling the short stuff in the Birmingham area, while the indoor staff is under the able guidance of Mr. J. Smith, late of the Gaumont Co.'s Midland staff.

Mr. Harry Goodman, of the Hub Film Co., states that the demand for "The Royal Divorce" will keep six copies running in the Midlands. This will be released in Birmingham on March 5.

The series of single-reel "Rothacker Scenics" now being booked by Mr. Ernest Reed, of Associated First National, will be followed shortly by new sets of Mack Sennett and Tourneville comedies. Local exhibitors are endeavouring to rebook both "Smilin' Through" and "East is West," so successful were the initial runs.

The latest Allied Artists' features open for bookings, Mr. E. Carr states, are "Tess of the Storm Country" (Mary Pickford), "Salome" (Nazimova), and "The Garrison's Finish" (Jack Pickford).

The Harold Lloyd feature, "Doctor's Orders," is proving almost as strong an attraction as "A Sailor-Made Man." Mr. E. H. Jacoby, of Victory Motion, is still receiving good bookings on Lloyd's latest from all parts of the Midlands.

Mr. Harold Boodson states that the favourable reports of Midland exhibitors who attended the Ideal Co.'s special trade shows last week have produced quite a crop of inquiries.

Dr. Russell Wakefield, Bishop of Birmingham, and a party of twenty local clergy accepted Mr. Wilson's invitation to the screening of "St. Paul's Cathedral." Many congratulated Pathé Frère's upon a wonderfully interesting pictorial history of this famous edifice. It preceded the trade show of the Pathécolor drama, "Love," and the following three days found Mr. Wilson in possession of bookings for runs amounting to seven weeks.

Digitized by Google

Gleanings from the West.

The Public at Trade Shows—Renting Changes—A. F. N. Booming—Pringle Fund Closed—Bristol Exhibitor's Offer—Gaumont's New Serials—Tilney's New Subjects—C.E.A. New Meeting Place—Briefs.

By our Bristol Correspondent.

THE matter of the admission of members of the public to trade shows has become quite a burning question in Bristol; it was warmly debated at the last meeting of the C.E.A. when there was an almost unanimous expression of opinion against the practice of admitting the public to what should be private views of pictures. There is evidence that the matter is going to be tackled seriously, and one result may be the lessening of Sunday shows, for it is in connection with shows on this day that the evil is most prevalent; a suggestion has been made that Sunday shows should be abandoned, but this is not likely to happen, as they are a great convenience to both renter and exhibitor; the fly in the ointment is the deadhead, and if he can only be eliminated—which should not be a difficult matter if renters and exhibitors would put their heads together—the Sunday trade show should continue to flourish.

Renting Changes.

Several renting changes have taken place recently; A. G. Mountney, who for the last two or three years has represented Gaumont's, has left that firm to join Tilney Bros., as one of their west country representatives, and he is succeeded by C. A. Britles, who has been chief of the inside staff of Gaumont's Bristol branch. Mr. Britles has been connected with the firm for several years and should do well on this ground. Associated First National has now an additional representative in the Western territory in the person of S. Gibson, who is well known to exhibitors as a Goldwyn man, for he has been working for that firm for the last couple of years, and during that time made himself very popular with west country exhibitors.

A.F.N. Booming.

Speaking of First National, I called in at 70, Park Street, the other day and had a look round at the many alterations which had been made since my last visit. There is still a good deal of work to be done before the new premsies are completed, but Mr. Saunders tells me he hopes to have them ready for opening in a fortnight's time. A.F.N. is certainly booming in the West; from what I have seen and heard big business is being done. The large output of the firm and the big variety which is offered enables practically every exhibitor to include some First National features in his program.

Pringle Fund Closed.

The committee of the Pringle Fund having decided to wind the matter up, held a final meeting in Bristol recently, at which it was announced that through the generosity of those who have sent donations to the fund, and the proceeds of the concert held at Zetland Picture House, a sum of money has been raised which has enabled the committee to purchase a house for the widow and family, and that after meeting all expenses there was a substantial balance, which has been handed to Mrs. Pringle. The committee passed a vote of thanks to the hon. treasurer, Charles Gigg, and the hon. secretary, F. D. Sumpner, for the services they had rendered the fund.

Bristol Exhibitors' Offer.

Some months ago I mentioned that a Bristol exhibitor, S. H. Justin, had offered a cenotaph to the city; later, the offer was withdrawn owing to the fact that representation was made to Mr. Justin that it would be better for a memorial of this kind to be erected by public subscription, instead of being the gift of one individual. Mr. Justin agreed, and promised that the plans and designs which he had had prepared by Mr. Doyle Jones, R.B.S., should be available for any committee, or other body, that may be appointed to deal with the matter. The design for the proposed cenotaph will shortly be on view at the Royal Academy, and Mr. Justin has now made an offer to start the fund with the sum of £1,000, leaving £7,000 to be raised by the citizens. This is certainly a most generous offer, and should give the fund a good start, so that the remainder of the money, whether it comes in the form of a few large sums or many small amounts, should not take long to raise.

Gaumont's New Serials.

A successful trade show of "The Son of a Buccaneer" was held at the King's recently. Consisting of twelve episodes and containing a cast, including three of the most popular Gaumont serial stars, this offering should appeal to exhibitors. Three of the four episodes screened at the show dealt with the prologue, which, in itself, is a stirring story of love and adventure.

On the 28th Mr. Jennings shows another serial at the Castle Street Kinema. This is "Twenty Years After," the sequel to "The Three Musketeers," a film which has been particularly successful in the West.

Tilney's New Subjects.

R. Speed, of Tilney Bros., tells me that he hopes to show "The Blue Lagoon" in Bristol shortly, and that he has several other excellent things to offer exhibitors, including the new Regent Nature series and the Sunset Comedies. Tilney's are now handling the output of Nordisk, Regent, and African Films in the West country.

C.E.A. New Meeting Place.

The next meeting of the Bristol branch of the C.E.A., which will be on the 20th, will be held at the offices of the Chamber of Commerce in the Guildhall, Small Street. The branch having joined the Chamber, all future meetings will be held there.

Digitized by Google

News and Notes from South Wales

The Cardiff Kinema Ball—The "Ideal" Outing.

From our Cardiff Correspondent.

RARELY have the stately Assembly Rooms of the City Hall at Cardiff presented a more joyous scene than that on the occasion of the third annual Kinema Ball and Carnival, which was held there last week. Those responsible for the arrangements had worked long and hard, and the result of their labours must have amply recompensed them for their trouble. Gaiety was the order of the evening, and everybody entered into the spirit of carnival with a zest which showed how greatly the occasion was appreciated. The attendance of several notable kinema stars added considerably to the interest in the event. Among the film stars who graced the assembly with their presence were Mdlle. Dacia and Miss Edith Bishop, and Mr. Victor MacLaglen. There were many prominent members of both branches of the trade, notably Mr. Jeffrey Bernerd, who had made the journey specially to attend the trade shows of "The Prodigal Son." Amongst others present were Mr. A. G. Smith (London), Mr. Isidore Jacobs, Messrs. Tom Ashworth, Rowland Williams, S. Newman, W. Watkins, E. O. Stephens, A. B. Watts, Theo. Fligelstone, and J. Merriman. Miss Florence Turner, the famous film star, was expected to be present, but wired at the last moment that owing to pressure of work she would be unable to attend. There were nearly four hundred people present, and the scenes as they danced joyously to the strains from H.M. Grenadier Guards' Band, whose masterly playing did much towards the success of the dancing, was one of kaleidoscopic brilliance.

The good object of the dance—to help the funds for charity in the city—is an added credit to those who organised the event. Last year the function was responsible for the handing over of no less than £200 to the Lord Mayor for his Distress Fund and the Cardiff Infirmary. There is every reason to suppose that this year's function will prove equally successful. The members of the committee—Messrs. Walter Parker (chairman), H. J. Newman, W. Watkins, J. H. Merriman, H. Michaelson, James A. Lawrence, Henry Phillips, Cliff Gwynne, Rowland Williams, Theo Fligelstone, A. B. Watts (secretary), and Captain S. Brainton Williams—worked indefatigably, whilst the Ladies' Committee, which comprised Miss R. Davis, Miss Seymour, C. Williams, Miss Cohen, and Mesdames B. Watts, R. Simpson, A. Ballard, R. Williams, H. G. Newman, B. Dawkins, C. Williams, A. Fry, and W. Watkins, worked no less hard in their endeavours to make the function the success it was. There were various and clever impersonations of well-known film stars, perhaps the most convincing being that of Mr. Harold Lloyd by Jack Merriman. The committee had no hesitation in awarding him a prize for the best representation of a kinema actor.

Among the distinguished guests of the evening were the Lord Mayor of Cardiff (Alderman Dr. J. J. E. Biggs) and the Lady Mayoress (Mrs. J. J. E. Biggs), Mr. W. P. Annear (representing Sir Herbert Cory, M.P.), Colonel O'Bree, Captain J. H. P. Brain (Cwrt-yr-ala), Mr. W. G. Simmonds (representing Mr. J. C. Gould, M.P.) and Mrs. Simmonds, Lewis Lougher, M.P., Sir Amos Kirk. The prizes, which were very valuable and handsome, were awarded as follows: Representation of any trade, newspaper, or advertised product, Mrs. Simpson ("Twink"). Best dressed lady or gentleman in fancy or evening dress, Miss Lister ("Egyptian") and Miss Smith ("Eighteenth Century"). Comic characters, ladies and gentlemen, Miss Curnow ("Lady of the Bath") and Mr. Tipkin ("Larry Semon"). Original fancy costume, Miss Dorothy Evans ("Lamp shade"). Best-looking male, Mr. Theo Fligelstone. Impersonation of any film character in Messrs. Goldwyn's films, lady or gentleman, Miss G. Couth and Miss V. Seymour ("Tale of Two Worlds"). Representation of any kinema actor or actress, Mr. J. Merriman ("Harold Lloyd") and Mrs. Newman ("Count of Monte Cristo"). Best double character, 1st, Miss Taylor and Mr. King ("French Artists"); 2nd, Miss Marie Parsley and Mr. Gordon Parsley ("Pierrot and Pierrette"). The Lady Mayoress distributed the prizes, and spoke a few words of congratulation to each recipient. The prizes were given by Mr. Sol. Phillips, the well-known Cardiff jeweller, and included some wonderful cut glass and silver. Altogether the function is one which will not soon be forgotten by all who participated, and everyone was loud in praise of the excellent organisation and arrangements.

The party of South Wales exhibitors who went to London last week for the Ideal trade shows came back overjoyed at the warmth of welcome they received from all sections of Ideal's staff. In the words of one very prominent Welshman, "It was the greatest experience of my life." They were housed at the Grand Hotel, and they are particularly indebted for the fatherly interest which Mr. A. M. Bass, the South Wales manager, took in the Welsh representatives. The party consisted of Messrs. H. V. Davis, D. Rooner, George Roberts, A. Hauser, Fred H. Puliin, G. Hutt, and Philip Abse. Wales is particularly impressed with the pictures which were trade shown, and already Mr. Bass has fixed up important contracts.

The marriage took place last week of Mr. Ben Simmons, South Wales manager of Famous-Lasky, and Miss Moore, the daughter of highly respected Cardiff residents. A big muster of Mr. Simmons's colleagues were present at the ceremony and at a reception which was subsequently held at the Dorothy Café, Cardiff. There were many handsome presents.

The Gaumont Real Art week for South Wales has been fixed for November 5 next, and Mr. Verran tells me that he has already fixed bookings. Richard Breaver, who was in the exclusive department for Gaumont at Cardiff, has been transferred to the outdoor representation for that firm in West Wales.

Mr. Harold Pearson, the branch supervisor of Vitagraph, visited Cardiff last Friday for the trade show of "The Ninety and Nine."

Digitized by Google

NOTES FROM NEWCASTLE.

(By our Own Representative).

NEWCASTLE exhibitors are realising more and more the advantage of advertising their films, and stunts of various kinds are resorted to. The latest is by the management of the Queen's Hall, who attracted much publicity for "Wedding Bells." A man wearing a frock coat and tall hat, the usual equipment of a best man at a wedding, distributed cards inviting people to a wedding, and setting forth the times that the film would be screened. These cards were done in silver lettering, and were a source of much curiosity among the public. The advertising scheme was further developed by a bridal pair driving about the city in an open landau drawn by a pair of greys. Good business was done at the Queen's Hall throughout the week.

No Sunday Shows.

According to the report of the Chief Constable of Gateshead, Mr. R. Ogle, submitted at the annual Brewster Sessions for the borough, there are four places in the town licensed for the performance of stage plays, kinematograph exhibitions, singing and music, and eight places licensed for kinematograph exhibitions, music, singing, and dancing. The Chairman of the Bench, Ald. W. Clough, mentioned that there had been applications for the use of picture halls on Sundays. A letter had been received from the Rector of Gateshead, Canon H. S. Stephenson, on the subject, which had been discussed by the Licensing Committee. Although the committee were not absolutely unanimous, their decision was to refuse the application. Therefore, concluded the Chairman, picture halls must not be opened on Sundays.

New Projector.

Sir Charles Parsons, the president of the Newcastle Literary and Philosophical Society, has presented that body with a new kinematograph projector for the purpose of illustrating their lectures. This was tested at the annual meeting of the society last week, when scenes of the interior and exterior of St. Paul's Cathedral were to have been shown to the members. Much to the surprise of the audience a coloured film of the latest fashions, worn by alluring manequins, was thrown on the screen, but apparently it was thoroughly enjoyed by the spectators. The explanation of this, it transpired afterwards, was quite an ordinary one to those familiar with the workings of the trade. The pictures of St. Paul's Cathedral, by some means or other, had been delayed, and the little diversion of the fashion plate had been put in to fill up the gap until the big film arrived, which it did in time to be screened immediately after the fashion plate concluded.

A Change of Address.

For many years Henderson's North of England Film Bureau has been housed in Irvine House, Westgate Road, Newcastle, but recently it has been necessary for Mr. Bert Henderson to find other accommodation. This he has done in Bath Lane, in the same building as the European Motion Picture Company. The premises are very centrally situated, and a film store has been erected on the roof.

A Month's Run.

Mr. Sidney Wynbergen, the local manager for F.B.O., has been doing some good business lately, one of the chief features, he informs me, is the fixing up of "Orphans of the Storm" at the Grey Street Picture House, Newcastle, for a month.

First National.

Last week was the anniversary of the First National Company, and Mr. W. H. Linden Travers, the local manager, has had a special display at his offices of the various wares he is handling. He tells me there has been a very big demand for the Talmadge subject, "The Eternal Flame," which commenced the first run in Newcastle this week at the Queen's Hall, where it will also be on view next week.

Lasky Productions.

The four productions, "The Young Diana," "Bought and Paid For," "The Good Provider," and "Saturday Night," the most recent releases of the Famous-Lasky Co., have had successful runs in Newcastle, and demands from other parts of the territory continue to arrive at the Newcastle office of the firm. "Blood and Sand" is to be released in the territory in the near future.

SCOTTISH NOTES.

(From our Glasgow Correspondent.)

CONGRATULATIONS to all concerned on the wonderful success achieved by the Scottish Kinema Ball, which I have just had the pleasure of attending. Glasgow's St. Andrew's Halls—the austere, the staid, the sombre—was certainly on this occasion the scene of one of the most brilliant spectacles which have ever been held within its walls. On account of the fact that the ball synchronised with a similar ball in Liverpool, the Glasgow club experienced considerable difficulty in obtaining the presence of film artistes at the carnival. They, however, succeeded in obtaining the patronage of Miss Flora Le Breton, who was received with cheers when her identity was made known—the vast assembly demanding from her a little speech, which she delivered in a charming manner. It is too early yet to say with any degree of certainty exactly what the credit surplus, after paying all outlays, will be, but I think it can safely be said that the sum will be no insignificant one.

Councillor Buchanan.

I was glad the other day to have the opportunity of shaking hands with Councillor R. C. Buchanan on his return to Edinburgh after a period of recuperation at Crieff Hydropathic following upon an attack of influenza. Councillor Buchanan is now regarded as one of the strongest men in Edinburgh Town Council, and his turn should soon be coming round for the Bailieship—probably in due course the Provostship.

"Way Down East."

During the past week "Way Down East" paid another visit to Glasgow, when four shows daily were given in the Seamore Picture House in New City Road—one of Mr. A. E. Pickard's enterprises. I am told that at all the performances the auditorium was crowded to the door, and this is certainly a great testimony to the power of this picture, considering that it has already been seen in Glasgow on three or four occasions.

Going Strong.

Congratulations to Mr. A. Osborne Thom (who has so successfully piloted the destinies of De Luxe Picture House at Stevenston, Ayrshire, for a considerable time) on his appointment as the new manager of La Scala Picture House, Sauchiehall Street, Glasgow. Mr. Thom is a very energetic and enthusiastic gentleman, and I feel sure that under his direction La Scala will continue to go strong.

Digitized by Google

A New Masterpiece By a Supreme Artiste

A flawless photoplay gem in a new and flawless setting —Such is Mary Pickford's just completed 1922 reproduction of

"Tess of the Storm Country"

Famous screen classic in which she made her early cinema triumph. As a great diamond glitters in a new mounting so does this photoplay gem stand supreme in the new setting given it by this peerless artiste.

A Marvellous Picture

Wondrously made—A picture so much greater than the original as to beggar description and defy comparison—A picture of such stupendous attraction that millions will clamor to see it—A more beautiful Tess by a more beautiful Mary Pickford—A picture for the grownups and the children, for every man and every woman—A picture all the world will love—A superb screen gem in an entirely new setting.

Millions Are Waiting to See This New Masterpiece At Your Theatres

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rocher

THE ALLIED ARTISTS CORPORATION, LTD.,

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith. Hiram Abrams (*Chairman*).

Head Office: 86-88 Wardour Street, London, W.1.

Telegrams: "Allartisco, Westcent, London."
Telephone: REGENT 5516—1778—1779.

Digitized by Google

THE HOUSE

pres

THE HYP

wi

WYNDHAM

Produced by CHA
from the world-

HENRY ART

GRANGER-BINGER

TRADE

Manchester:	Theatre Royal - -	Tuesday,	Feb. 20, at 11 a.m.
Sheffield:	Cinema House - -	Tuesday,	Feb. 20, at 11 a.m.
Leeds:	Majestic - - - -	Wednesday,	Feb. 21, at 11 a.m.
Nottingham:	Scala - - - -	Thursday,	Feb. 22, at 11

Digitized by Google

OF GRANGER

ents

OCRITES

th

STANDING

RLES GIBLYN,
famous play by

HUR JONES

PRODUCTION.

SHOWS:

Liverpool:	Trocadero, London Road,	Friday,	Feb. 23, at 11 a.m.
Cardiff:	Cinema Club - -	Friday,	Feb. 23, at 3 p.m.
Bristol:	Queen's Picture House -	Wednesday,	Feb. 28, at 11-15 a.m.
Newcastle:	Stoll Theatre. - -	Thursday,	Mar. 1, at 11-15 a.m.

Digitized by Google

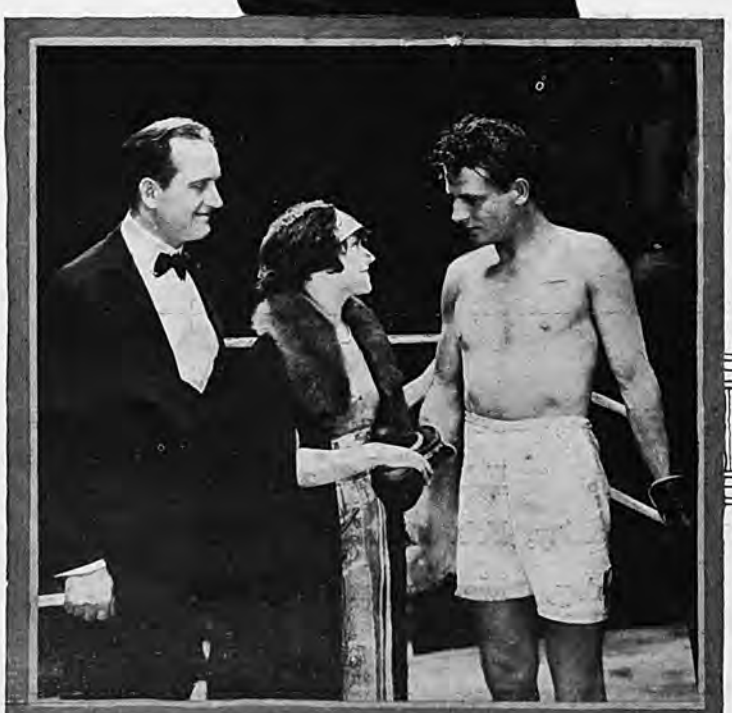
The Rivoli and Rialto

THE GREATEST SERIES OF

CARL LAEMMLE presents

"The LEATH Regin

WITH THE ORIGINAL CAST INCLUDING
HAYDEN STEVENSON-
IN SIX SMASHING ROUNDS



LONDON
TRADE SHOW
THE
ALHAMBRA
THURSDAY
FEBRUARY 15.
AT 11 A.M.

EUROPEAN MOTION
Telegrams, Unfilman Westcent, London

Digitized by Google

New York, have booked

TWO REELERS EVER OFFERED

NEW

ER PUSHERS"

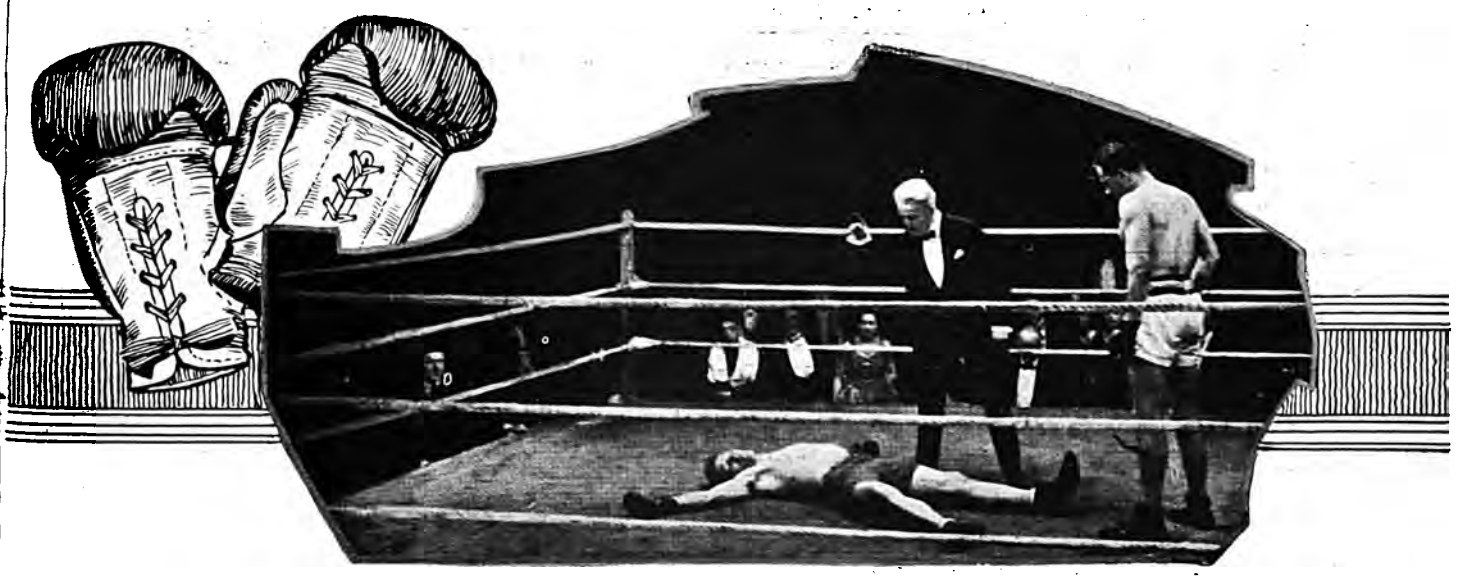
Starring

ald Denny

PROVINCIAL TRADE SHOWS

NOTTINGHAM—Mechanic's Hall, Friday February 23, at 11 a.m.

SHEFFIELD—Picture Palace, Union Street, Thursday February 22, at 11 a.m.



PICTURE Co. LTD. 169 Wardour St. London, W.1.
Telephone, Regent 4840 and branches.

Digitized by Google

FULLER'S EXCLUSIVES request the pleasure of your

Paddy-the-Next-Best-Thing

From the World-famous novel by GERTRUDE PAGE. As played at the Savoy Theatre for three years

A Graham Wilcox Production

featuring

MAE MARSH

AT

LIVERPOOL :
Scala, Lime Street, Wednesday
February 21st, 1923, at 11-0 a.m.

MANCHESTER :
Gaiety Picture Theatre, Friday
February 23rd, 1923, at 11-0 a.m.

All enquiries for Lancashire

Fuller's Exclusives, 38

TELEPHONE: CITY 2139.

Digitized by Google

ompany to View the following important productions :

Shackleton's Expedition:

Southward on the Quest

AT

MANCHESTER :
Gaiety Picture Theatre, Tuesday
February 20th, 1923, at 11-0 a.m.

LIVERPOOL :
Futurist Picture House, Lime St.,
Friday Feb. 23, 1923, at 11-0 a.m.

Cheshire, & North Wales, to

Deansgate, Manchester.

TELEPHONE: CITY 2139.

Digitized by Google

MANCHESTER

To the Cinema Trade.

NEW

CINEMA BUILDINGS

being erected at

3, The Parsonage, MANCHESTER

Showrooms, Offices and Storerooms

TO BE LET,

also

FIREPROOF VAULTS IN BASEMENT.

Ready about June, 1923

For further particulars apply to:—

LONGDEN & SUTCLIFFE,

Estate Agents and Valuers,

17 COOPER STREET, MANCHESTER.

Or to:—

E. HOLT, SON & CO.

Solicitors,

2 BOOTH STREET, MANCHESTER.

Digitized by Google

ROTHAPFEL AT MARBLE ARCH

ON Friday, February 9, the management of the Pavilion, Marble Arch, were honoured with a visit from Mr. Samuel Rothapfel, "the world's greatest showman," and manager of the Capitol Theatre, New York. After a short stay there Mr. Rothapfel was escorted to the Shepherd's Bush

Pavilion, now nearing completion, and was very much impressed with all he saw, especially commenting on the position of the operating box, which he considered was ideal, and ahead of anything he had seen in America. The photograph, reading from right to left, shows Mr. Rothapfel, Mr. Johnson (manager, Pavilion, Marble Arch), Capt. Alfred Davis, and Mr. Levine (Fox Film Co.).

GOOD FRIDAY SHOWS IN WALLASEY.

(From our Liverpool Representative).

PERMISSION has been given by the Wallasey Watch Committee for pictorial performances in the many kinemas in the Borough on Good Friday, but only in the evening, viz., from six to half-past ten, and not also between the hours of three and five p.m., which was also included in the application.

Mr. Swancott Morgan, on behalf of the kinema proprietors and managers, called the committee's attention to the fact that upon two previous occasions they had sanctioned Good Friday picture shows, and he stated further that there was need for some form of indoor entertainment on Good Friday. The borough had a fluctuating population, and while possibly the minority could contemplate in their own homes upon holy things, there was a great majority, especially lodgers, to whom that opportunity did not present itself.

Alderman Swanwick: Are the pictures for holy contemplation?

Mr. Swancott Morgan: They will be able to contemplate pictures in keeping with the spirit of the day—pictures which will previously have received the approval of the Chief Constable (Mr. P. L. Barry).

The Chairman (Alderman E. G. Parkinson), after consulting with the other members of the committee, intimated that they had decided to allow the kinemas, and also the Tivoli music hall (New Brighton), to open from six o'clock to ten, subject to approval having previously been forthcoming of the films to be exhibited. They refused that part of the application relating to afternoon opening.

THROUGH GERMAN EYES.

By HEINRICH FRANKEL,

Foreign Editor of the "Licht Bild Buhne."

FROM first-hand information of some importance, I hear that Maxim Gorky, the famous Russian poet (who is recreating at present in Germany) has contemplated for many years writing something about Stenjka Rasin, the seventeenth century's Russian national hero who, for his famous love affair with a Persian princess, is well known to every Russian from countless folk-songs. Now the interesting thing about it is that Gorky is going to make this man the hero of neither a drama nor a novel, but a film. Although famous authors have often sold the rights of their works, this is doubtless the first case of one writing an original film-scenario. The picture is going to be produced with an international cast on a very large scale, preparatory work being in full swing already. Most of the exteriors are to be taken in Russia. More particulars about this very interesting and big project will follow shortly.

What About the E.F.A.?

Famous-Players have definitely severed all connections with Ben Blumenthal and Sam Rachmann, both of whom have been reimbursed for their share in the Hamilton Film Corporation. Famous-Players are thus in a position to handle the E.F.A. business independently. As Ike Blumenthal told me, it is very improbable that Zukor (who is due in Paris on the 20th inst.) will come to Berlin this time. But Ben Blumenthal will probably come here in the course of April, and it is not at all impossible that he will take up new connections with the German trade.

The Raw Film Price.

As I have pointed out already, the price of the raw stock is fixed now every ten days; it has now been raised once more, amounting to M. 1,450 (Agfa positive), 2,000 (Agfa negative), 1,430 (Goertz positive), and 1,925 (Goertz negative). This means to say that prices (applying to the time February 11 to 20) have been exactly doubled.

STROHEIM IN MUFTI.

The above picture shows Rex Ingram and Von Stroheim during a visit by the latter to the studios where Ingram is producing "Trifling Women." On the right of the picture may be seen Ramon Novarra, the villainous Rupert of "The Prisoner of Zenda."

Digitized by Google

WILLIAM DUNCAN TO MAKE BIG UNIVERSAL SERIALS.

WILLIAM DUNCAN, one of the screen's leading serial producers, has been engaged by Universal to make super-serials. The contract, which calls for a year's work, with the option of an additional year, was signed just before Carl Laemmle, president of Universal, left for the coast. It will become effective as soon as Duncan completes his present contract with Vitagraph.

Edith Johnson, Duncan's wife and leading woman, will also join the Universal forces, and will continue to play chief supporting rôles in pictures made and starred in by her husband. These two have been appearing together for a number of years, and are said to be the most nearly perfect screen team.

Duncan's contract with Universal provides that he shall direct and star in a series of high-class chaptered entertainment for the screen. What line these will take is not known, but he is understood to have some brand new ideas on serial production which Universal will back him up in putting into screen form.

With the acquisition of William Duncan, Universal offers a strong array of serial stars and directors. Art Acord, William Desmond, Roy Stewart, and Jack Mulhall are the favourites whose work in recent and current Universal serials has established new precedents. The directors include Edward Laemmle, maker of "Winners of the West," "In the Days of Buffalo Bill," and "The Oregon Trail," and Robert Hill, who made "The Radio King," "The Social Buccaneers" and, in co-operation with Reaves Eason, "Around the World in 18 Days."

DEVELOPMENTS IN CARBON FIELD.

WE are advised by Chas. H. Champion and Co., Ltd., that commencing on February 1, they inaugurated what they believe to be an unique branch in the Carbon Field, namely, a special Factory Service Dept. This is in charge of Mr. H. C. Stringer, who has had many years' experience in projection and picture theatre work, and this gentleman's services are free to any user or prospective user of "Ship" Carbons for the purposes of:

(*a*) Ensuring that the utmost satisfaction and benefit in the use of the firm's product is being obtained, or

(*b*) For the purpose of demonstrating the superiority of the product, or

(*c*) Investigating immediately the very rare instances in which the company receive complaints.

We are informed that the three big pictures, "Through Fire and Water," "The Grass Orphan," and "The Harbour Lights," have been booked to the Park Hall, Cardiff, by Ideal for immediate release. Mr. Bass booked these films within a few hours of his return to Cardiff from the London show, and each picture will be exploited as in the case of "A Bill of Divorcement," and will also be presented with a full prologue by him personally.

Frank Zeitlin, the Anglo-American Artistes' Exchange, desires to state that Mr. Richard Vox is in no way connected with that office henceforward, and that he was never at any time a partner in Frank Zeitlin's Agency.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE

STOLL PICTURE THEATRE, LONDON.

GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE (The London Opera House), KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,
ORGAN BUILDERS & TONE SPECIALISTS,
OLD TRAFFORD, MANCHESTER.
Established over 100 years.

Magnificent

Boudoir Grand

By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

BOX NO. 61, THE FILM RENTER & MOVING PICTURE NEWS, 2, John Dalton Street, Manchester.

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING

NORMAN - WRIGHT, LTD., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, LTD.,

53a Shaftesbury Avenue ❧ *LONDON, W.C. 1.*

2 John Dalton Street ❧ ❧ *MANCHESTER.*

Works - - - - - - - - - - - - - *LEICESTER.*

Digitized by Google

CONTENTS OF THE WEEK.

Leader: Get it in the Budget 3
By the Way 4, 5
Rothapfel Visits the Regent 6
Go Thou and Do Likewise 7
Leeds Candidate for Vice-Presidency 8
Performing Rights Case 9, 10
Outside the Cinematograph Act 11
Granger's Great Coup 12
Leeds Kinema Dinner and Carnival 12
"Mysteries of Paris" Handled by ——? 13
Round London Trade 14, 15
Clever Producer of Child Pictures 16
Kinema Activities in Liverpool Area 21
Reviews of New Productions ..... 22—28
Round the Manchester Trade 31, 32
Trade in Yorkshire 34
Trade Movements in the Midlands 47
Gleanings from the West 48
News and Notes from South Wales 49
Notes from Newcastle 50

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Preston ..... Cover
Ideal ..... Cover
Allied Artists 51
Artistic 35
Butcher 2
Dr. Mabuse .. Facing page 24
European 54, 55
Fuller 56, 57
General 38, 39
Granger 52, 53
Granger 17-20
Hepworth .. Facing page 12
Ideal 40, 41
I.V.T.A. 42, 43
Langdon & Sutcliffe 58
Lester 33
Victor Carter 44-46
W. & F. 29, 30
Walturdaw 36, 37

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs.
Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
Phone Central 2262. Manchester.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks). Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

WANTED.

WANTED.—Small cinema in Lancashire district.—Box B.66, FILM RENTER AND MOVING PICTURE NEWS, 2, John Dalton, Street, Manchester.

THE FILM RENTER

. . AND . .

MOVING PICTURE

NEWS.

The Independent Trade Paper

WHICH CRITICISES
WITH FEARLESS
IMPARTIALITY.

The Trade Paper that
—— is Always ——
FIRST with the News.

Digitized by Google

THE PRESTON FILM SERVICE

(Controlled by the Preston Film Exchange Co., Ltd.)

Managing Director - - - - WILL ONDA.

JUST ARRIVED.

SIX CHARLIE CHAPLIN CARTOONS

By PAT SULLIVAN. Approximate Length 800 ft.

Exclusive Rights of LANCASHIRE, CHESHIRE, and NORTH WALES.

SEAMLESS CINEMA CLOTH, 17 Ft. Wide.

SELECTIONS OF NON-FLAM PROGRAMMES.

FEATURES—COMEDIES—SERIALS
WESTERN DRAMAS—INTEREST

TRY OUR CHEAP PROGRAMMES

PER 60/- WEEK

(CHANGE MID-WEEK)

Kinema House, Corporation Street, Preston

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

The Big Comedian with the angelic face.

"IDEAL'S" 'BETTER COMEDIES'

AMERICAN TRADE PAPER

on the latest

LLOYD HAMILTON SPECIAL

AND

CAMEO COMEDY.

"NO LUCK"

(LLOYD HAMILTON)

"UNDOUBTEDLY THE BEST WORK LLOYD HAMILTON HAS DONE, AND A PICTURE THAT MAY BE DESCRIBED AS A NOVELTY-COMEDY. Its initial locale is unique, since it describes a private fishing club's first fishing tournament of the season. Among the fisherettes is a girl, 'the catch of the season,' who inspires Lloyd Hamilton with a desire to become a hero, since the girl declares a hatred for cowards. After becoming a hero Hamilton is invited by the girl's father to attend a smart party at their palatial home, where laughable situations develop rapidly. Then comes the summer storm which blows in more comedy and creates chaos in amusing variety. A COMEDY THAT PROMISES TO PROVOKE HILARIOUS LAUGHTER AND WIN CONSIDERABLE FAVOUR WITH ALL AGES AND CLASSES."—*Motion Picture News.*

"TEA N. TEA"

(CAMEO)

"The important characters embrace the eternal triangle burlesqued, with Jimmie Adams, the lover in favour, Virginia Vance, the girl, and another suitor described by a sub-title as 'the rival twice as wide as a river,' introducing a fat man who has designs upon the affections of the girl. It is her birthday and while preparations for a party are in order the servants quarrel and leave the hostess in an embarrassing situation. Jimmie assists the debutanté in preparing refreshments, but when the two leave the kitchen to welcome guests the rival gets in his dirty work and sprinkles the food with explosive powder. When the birthday cake candles are lighted there is an explosion and general confusion. THIS COMEDY IS ABOVE THE AVERAGE, RAPID IN ACTION, HUMOROUS, INOFFENSIVE, and presents some comical situations which have not been done too often before. Well directed, well cast."—*Motion Picture News.*

ALL THESE COMEDIES ARE BROADWAY FAVOURITES.

Better and Funnier Every Time!

IDEAL FILMS, Ltd., 76/78 Wardour St., W.1.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 58a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

FEBRUARY 24, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

Two Great Box-Office Attractions.

FLAMES OF PASSION

NOW PLAYING TO PHENOMINAL BUSINESS EVERYWHERE

AND

Paddy-the-Next-Best-Thing

DUE FOR IMMEDIATE RELEASE.

Book them from:

GRAHAM WILCOX PRODUCTIONS, LTD.

174 WARDOUR STREET .·. LONDON, W.1.

Telegrams: "Ilmsastraf, Westcent, London." 'Phone: 556-7-8 Regent.

LONDON

a Shaftesbury Avenue, W.1.

elephone — Regent 1468 1469

6D.

MANCHESTER

2 John Dalton Street.

Telephone—Manchester Central 5987.

Telegraphic Address:—"WRIGHTADS PICCY London."

Digitized by Google

Every print deserves all the photographic quality that can be put into it.

EASTMAN & KODAK POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman and Kodak Film, both regular and tinted base—now available in nine colours, is identified throughout its length by the words "Eastman" and "Kodak" stenciled in ***black*** letters in the transparent margin.

The base used in the manufacture of "Eastman" and "Kodak" film stock is identical and the product of the Eastman Kodak Factories, Rochester, U. S. A.

KODAK LIMITED, KINGSWAY, LONDON, W.C. 2.

Digitized by Google

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, FEBRUARY 26.
Wardour, London Pavilion, 11. Solomon in Society.
General, Shaftesbury Pavilion, 11. The Film and the Flirt.
General, Shaftesbury Pavilion, 11. The Dumb Genius.
Ass. First National, Own Theatre, 11. Bits of Life.
TUESDAY, FEBRUARY 27.
Phillips, Alhambra, 11. Restitution.
I.V.T.A., New Gallery, 11. The Blue Lagoon.
Ass. First National, Own Theatre, 11 and 2-30. Mack Sennett Comedies.
Ass. First National, Own Theatre, 11 and 2-30. Toonerville Comedies.
European, Own Theatre, 11 and 2-30. The Altar Stairs.
Fox, Shaftesbury Pavilion, 11. Shirley of the Circus.
WEDNESDAY, FEBRUARY 28.
Rose, Alhambra, 11-15. Twin Beds.
Ass. First National, Own Theatre, 2-30. Mack Sennett Comedies.
Ass. First National, Own Theatre, 2-30. Toonerville Comedies.
European, Own Theatre, 11 and 2-30. The Altar Stairs.
Feature, Own Theatre, 2-30. Hit or Miss.
THURSDAY, MARCH 1.
Hepworth, Alhambra, 11. Mist in the Valley.
FRIDAY, MARCH 2.
Ass. First National, Own Theatre, 11. Bits of Life.

MANCHESTER.

TUESDAY, FEBRUARY 27.
Gaumont, Gaiety, 11. Twenty Years After.
Gaumont, Own Theatre, 2-30. Twenty Years After.
Artistic, Theatre Royal, 11. The Monkey's Paw.
Lester, Winter Gardens, 11. The Hunger of the Blood.
WEDNESDAY, FEBRUARY 28.
Pathe, Own Theatre, 11 and 2-30. Trouble.
Phillips, Piccadilly, 11. Restitution.
Fox, Oxford St. P.H., 11. Shirley of the Circus.
European, Futurist, 11-15. Around the World in 18 Days.
FRIDAY, MARCH 2.
Wardour, Futurist. 11-15. Solomon in Society.

LIVERPOOL.

TUESDAY, FEBRUARY 27.
Pathe, Own Theatre, 11 and 2-30. Trouble.
WEDNESDAY, FEBRUARY 28.
Wardour, Palais-de-Luxe, 11-15. Romance of Lost Valley.
Gaumont, Scala, 11. Twenty Years After.
Gaumont, Own Theatre, 2-30. Twenty Years After.
Lester, Prince of Wales, 11-15. The Hunger of the Blood.
THURSDAY, MARCH 1.
Artistic, Futurist, 11. The Monkey's Paw.
European, Palais-de-Luxe, 11. Around the World in 18 Days.
FRIDAY, MARCH 2.
Phillips, Scala, 11. Restitution.
Fox, Prince of Wales Cinema, 11. Shirley of the Circus

BIRMINGHAM.

SUNDAY, FEBRUARY 25.
Pearl, Scala, 3-30. Three Monty Banks Comedies.
Pearl, Scala, 3-30. Heads or Tails.
Jury, Regent, 7. Enter Madame.
Hub Film Co., Scala, 10-45. The Great Beyond and The Last Card.
TUESDAY, FEBRUARY 27.
Wardour, Scala, 11-15. Romance of Lost Valley.
WEDNESDAY, FEBRUARY 28.
Hub, Scala, 10-45. The Great Beyond.
Hub, Scala, 10-45. The Last Card.
FRIDAY, MARCH 2.
Fox, Scala Theatre, 11. The Impersonators.
SUNDAY, MARCH 4.
Pearl, Scala, 7. A Motion to Adjourn.

LEEDS.

TUESDAY, FEBRUARY 27.
European, Kinema Exchange, 11-40. Around the World in 18 Days.
Fox, Kinema Exchange, 2-15. The Impersonators.
Pathe, Majestic, 11. The Cradle of the World.
WEDNESDAY, FEBRUARY 28.
Lester, Kinema Exchange, 2-30. The Hunger of the Blood
FRIDAY, MARCH 2.
Wardour, Kinema Exchange, 11-40. Romance of Lost Valley.
Lester, Kinema Exchange, 2-30. The Hunger of the Blood.
W. and F., Kinema Exchange, 3-15. Secrets of Paris.

SHEFFIELD

WEDNESDAY, FEBRUARY 28.
Fox, Grand Kinema Exchange, 11. Trooper O'Neill.
Fox, Grand Kinema Exchange, 12. The New Teacher.
Pearl, Picture Palace, 11. Three Monty Banks Comedies.
Pearl, Picture Palace, 11. Heads or Tails.
FRIDAY, MARCH 2.
Pathe, Cinema House, 11. The Cradle of the World.

BRISTOL.

WEDNESDAY, FEBRUARY 28.
Granger, Queen's, 11-15. The Hypocrites.
Gaumont, Castle St. Cinema, 11. Twenty Years After.
Gaumont, Own Theatre, 3. Twenty Years After.

NOTTINGHAM.

TUESDAY, FEBRUARY 27.
Pearl, Scala, 11. Three Monty Banks Comedies.
Pearl, Scala, 11. Heads or Tails.
Vitagraph, Elite, 11. The Ninety and Nine.
WEDNESDAY, FEBRUARY 28.
Fox, Long Row P.H., 11. The Impersonators.
Pathe, Elite, 11. The Cradle of the World.

PLYMOUTH.

TUESDAY, FEBRUARY 27.
Gaumont, St. Andrew's, 11. Twenty Years After.

GLASGOW.

MONDAY, FEBRUARY 26.
Fox, Grand Central, 10-45. Do and Dare.
TUESDAY, FEBRUARY 27.
Stoll, New Savoy, 11. The Prodigal Son.
Waverley, Own Theatre, 11 and 2-30. Super Sex.
Jury, Picture House, 11. Five Dollar Baby.
WEDNESDAY, FEBRUARY 28.
Schofield, Cranston's, 11. Wonder Women of the World.
Stoll, New Savoy, 11. The Prodigal Son.
Stoll, Savoy, 11. Return of the Prodigal.
THURSDAY, MARCH 1.
Hub Film Co., Scala, 10-45. The Great Beyond—The Last Card.
General, Cinema House, 11. The Film and the Flirt and The Dumb Genius.
FRIDAY, MARCH 2.
Schofield, Cinema House, 11. Mirrors of the Soul.
European, Own Theatre, 2-30. Confidence.
European, Own Theatre, 2-30. The Long Chance.

NEWCASTLE.

MONDAY, FEBRUARY 26.
Gaumont, New Pavilion, 11-15. Twenty Years After.
Gaumont, Own Theatre, 2-15. Twenty Years After.
TUESDAY, FEBRUARY 27.
European, New Pavilion, 11-15. The Radio King.
Fox, Empire, 11. Do and Dare.
Interest Films, Stoll, 11. Rothacker Scenics.
THURSDAY, MARCH 1.
Granger, Stoll, 11-15. The Hypocrites.
FRIDAY, MARCH 2.
Wardour, New Pavilion, 11-15. The Danger Point.

CARDIFF.

TUESDAY, FEBRUARY 27.
European, Kinema Exchange, 3. Another Man's Shoes.
Gaumont, Kinema Exchange, 3. Twenty Years After.
Fox, Kinema Exchange, 11. Yosemite Trail.
Wardour, Kinema Exchange, 12-15. The Danger Point.
W. and F., Kinema Exchange, 12-15. Secrets of Paris.
Jury, Park Hall Cinema, 11-30. Enter Madame.
FRIDAY, MARCH 2.
Regent, Kinema Exchange, 12-15. Wonder Women of the World.
Pearl, Kinema Exchange, 3. The Girl from Porcupine.
General, Kinema Exchange, 4. The Film and the Flirt.
General, Kinema Exchange, 4. The Dumb Genius.

DUBLIN.

TUESDAY, FEBRUARY 27.
Pathe, Metropole, 11-30. Love.
WEDNESDAY, FEBRUARY 28.
Fox, Sackville, 11-30. Calvert's Folly.
W. and F., Scala, 11. The Old Oaken Bucket.
W. and F., Scala, 11. Doctor's Orders.
FRIDAY, MARCH 2.
Fox, Corinthian, 11-30. Town That Forgot God.

BELFAST.

WEDNESDAY, FEBRUARY 28.
Pearl, Panopticon, 11-15. The Splendid Lie.
FRIDAY, MARCH 2.
Pathe, Panopticon, 11-30. Love.

Digitized by Google

Butcher's Selected Pictures
BRITISH

First Eight this Year!

Released on the
BRITISH NATIONAL PROGRAMME

1.
"WHEN GREEK MEETS GREEK."
By Paul Trent.
with
VIOLET HOPSON and STEWART ROME.
WALTER WEST PRODUCTION.
U Certificate.
Released. 5,500 ft.

2.
"THE LILAC SUNBONNET."
By S. R. Crockett,
with
JOAN MORGAN, Warwick Ward, etc.
PROGRESS BRITISH PHOTOPLAY.
U Certificate.
Released. 5,400 ft.

3.
"SON OF KISSING CUP."
By Campbell Rae Brown,
with
VIOLET HOPSON and STEWART ROME.
WALTER WEST PRODUCTION.
U Certificate.
Released March 5,600 ft.

4.
"FIRES OF INNOCENCE."
By George Stevenson,
with
JOAN MORGAN, Marie Illington, etc.
PROGRESS BRITISH PHOTOPLAY.
U Certificate.
Released April. 5,000 ft.

5.
"THE WHITE HOPE."
By W. H. R. Trowbridge,
with
VIOLET HOPSON and STEWART ROME.
WALTER WEST PRODUCTION.
U Certificate.
Released May. 6 000 ft.

6.
"PAGES OF LIFE."
"THE JOYS AND PATHOS OF LIFE'S HIGHWAY"
with
EVELYN BRENT and LUIS HIDALGO.
ADELQUI MILLAR PRODUCTION.
U Certificate.
Released June. 5,300 ft.

7.
"WAS SHE JUSTIFIED?"
from the play "The Pruning Knife," by Maud Williamson and Andrew Soutar.
with
FLORENCE TURNER & LEWIS GILBERT.
WALTER WEST PRODUCTION.
U Certificate.
Released June. 5,600

8.
"ROGUES OF THE TURF."
from J. F. Preston's famous play.
MELODRAMA—ABSOLUTELY!
BUTCHER-CARLTON PRODUCTION.
U Certificate.
Released August. 5,800 ft.

BUTCHER'S FILM SERVICE, LTD.
CAMERA HOUSE, FARRINGDON AVENUE, LONDON, E.C. 4.

World's rights for the above British Productions are exclusively owned and controlled by Butcher's Film Service, Ltd., to whom all enquiries should be addressed.

Digitized by Google

The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Piccy, London," MANCHESTER Phone: Central, 5987.

No. 485. SATURDAY, FEBRUARY 24, 1923. SIXPENCE.

C.E.A. Annual Meeting

NEXT Wednesday is an important date for exhibitors to remember, for on this day the annual meeting of the Cinematograph Exhibitors' Association takes place. There are numerous matters of importance to be discussed which affect the interests of showmen in this country, and members should, therefore, make a point of being present on this occasion. On this day will be announced the successor to the Presidency, which it is certain will revert to Mr. A. J. Gale, and the Vice-Presidency, which is now being keenly contested. It has been the rule for the past year for the Vice-President to automatically succeed to the Presidency, and there has been a great deal of criticism levelled against this procedure. This matter should now be thrashed out to finality, and a decision either one way or the other, viz., whether there should be a contest for Presidency every year or automatic promotion of the Vice-President, arrived at. It will have been noticed during the past few weeks that Mr. F. E. Adams, one of the candidates for the Vice-Presidency, has emphatically affirmed his decision that if elected to Vice-Presidential honours, he will not expect to succeed to the office of President without election, and in view of the amount of discussion that has taken place upon this subject, it is desirous that members should make up their minds once and for all as to the course they propose to pursue in the future. There are other matters of vital importance which should be raised at this meeting. The contract question is a matter of urgency which should be considered by the whole of the members of this Association in a sane and level-headed manner. It is known during the past few days that Alderman Trounson has been making great efforts to get a contract prepared which will meet with the approval of the K.R.S., and it is to be sincerely hoped that his efforts in this direction will have reached a point when it can be submitted to the meeting on Wednesday. As we have remarked in a previous issue, the contract question affects everyone in this industry, and if this can be adjusted to the satisfaction of all parties, then one obstacle in the way of a better understanding between renter and exhibitor will have been removed. The burning question of the hour, viz., the Entertainment Tax, will also be fully gone into at this meeting, and members must be prepared to work hand in hand with the committee, and do nothing that will place them in an invidious position. These two matters alone are fraught with tremendous importance to the exhibitor, and if only for this reason there should be a full attendance of members.

Another matter that is sure to be discussed at the meeting is the question of film hire charges, many members having some strong views upon this subject. It is to be hoped that upon this matter those who feel that they have a grievance in respect to the prices that they are called upon to pay, will come forward with a clear and lucid proposition. The question of the price of the hire of a film is a matter for the individual exhibitor, and we cannot see how the Association can be expected to move. It bears a similar relation to the question of sharing terms, which is also sure to come up for discussion. It would save a great deal of time at the meeting if exhibitors were to remember that the bargaining between renter and exhibitor is one for their individual consideration alone. How can the Association interfere in a matter like this? While this business continues there will always be competition, and without it we may rest assured the industry would soon go to pieces. To talk of the Exhibitors' Association banding themselves together to make a fixed price on which films should be hired is exceedingly futile, and, candidly, does not reflect the greatest credit upon the brains of its members. In the same way, all the loose talk that has been indulged in concerning the question of sharing terms is really so much beating the air. This is purely a matter between exhibitor and renter, and if the former does not like playing the film on a percentage basis, then there is such an amount of good film on the market that he can go elsewhere for his feature. This and other matters should be fully thrashed out, and we hope that next Wednesday's meeting will deal with every question affecting the exhibitor in a businesslike manner. Members of the C.E.A. should remember that the annual meeting affords them an opportunity of airing their views upon questions of importance to them individually, and if they do not take the opportunity it is no use grousing about the matter later. We hope to see a full meeting on February 27, and finality reached on the many vital matters that concern every section of the industry.

Digitized by Google

By the Way: A Weekly Causerie on Trade Topics.

Fight for Vice-Presidency.

BY the time these lines appear in print most of the ballot papers will have been returned to headquarters in connection with the vice-presidency of the C.E.A. The fight, which has been conducted in an admirable spirit by each participant, looks like resulting in a majority for Mr. J. H. Dovener. Liverpool will certainly go solid for him, whilst the Newcastle Branch will also give their utmost support for his election. The London Branch of the C.E.A., who also nominated Mr. Dovener, is a somewhat doubtful entity, as since Mr. F. E. Adams has come forward as a candidate there are a large number of exhibitors in this branch who will undoubtedly poll their votes for his return. From all the information I have it would appear that Mr. Dovener is fairly certain to be returned by a narrow majority, but as I have previously remarked, it is quite on the cards that Mr. F. E. Adams will get in on a split vote. The chances of Mr. T. Herbert Kaye do not appear to be particularly rosy, and with three good men to choose from it is difficult for members of the C.E.A. to make up their minds. However, I hope that everyone will at least record their vote, and vote for the best man. The C.E.A. is in need of a strong vice-president, and it should not be left for the President to shoulder every burden. He should have a man working with him who can take some of the responsibilities off his shoulders Therefore, it is important at this juncture in the history of the Association that there should be a president and vice-president who can safely steer the ship through troubled waters.

Chances of Dovener.

IN Mr. A. J. Gale there will be at the head of affairs a man of indomitable will, who can safely be relied upon to carefully guide the Association on its best course, and if Mr. J. H. Dovener is returned he will have as an aide-de-camp a shrewd and solid man of business who can be trusted not to let the Association down and who will at all times be ready to do his share in putting forward their claims in a businesslike manner. It is a pity that there are three contestants for the vice-presidency, as each and every one is worthy of support. but I think it will be universally agreed that Dovener is essentially the safer man.

Two Important Resignations.

SELDOM has there been a week in which rumour was so circulated as during the past few days. In the case of two of the principals concerned, rumour has not proved a lying jade. The news that we exclusively gave to the trade last week, that Mr. Walter Wanger had severed his connection with the Regent, Brighton, and Provincial Cinematograph Theatres, was followed immediately by the announcement that Mr. Leonard Denham, the well-known Leeds showman, had also severed his connection with the Majestic, Leeds. I understand in both cases the resignation was purely as a result of difference of policy, neither of these two eminent showmen agreeing with the decision of their boards of directors. In the case of Mr. Wanger, I understand, a law suit is pending, so nothing further can be said on the subject, as the issue is almost certain to be fought out in the law courts. With Mr. Denham's retirement the future of the Majestic will, undoubtedly, be watched with increased interest. There is no doubt that under his direction this fine kinema has had a phenomenal success, and it will be of equal interest to see what Mr. Denham turns his hand to in the near future. He has, of course, a predominating interest in that exceedingly well managed concern, The Lounge, Headingley, but I anticipate hearing very early that he has taken on some other proposition in the show business.

Rumour of Collapse.

RUMOUR has also been very busy concerning the position of Associated First National Pictures in America, and all kinds of statements have been circulated to the effect that this company had collapsed. When I looked in to see Mr. Ralph J. Pugh, their managing director in this country, the other day, he gave an emphatic denial to all the idle talk that was in circulation. Mr. Pugh had himself heard many of the rumours, which he described as the purest imagination, so there the matter rests.

Schenck's Activities.

MR. JOSEPH M. SCHENCK appears to have been remarkably busy during the past few days, for I see that he has bought a 20 per cent. interest in West Coast Theatres of America, and also acquired a controlling interest in United Studios at Hollywood. Schenck is also reported to have approached Rudolph Valentino to co-star with Norma Talmadge in "Romeo and Juliet," and it can easily be imagined what a great picture this would make. At the moment of writing, nothing definitely appears to have been settled. Here, again, another rumour is prevalent to the effect that the future Talmadge films will be marketed by Sir William Jury, but nothing could be ascertained at Sir William's offices, neither does Mr. Pugh know of any such arrangement.

Pitcairn Back at New Gallery.

PROVINCIAL CINEMATOGRAPH THEATRES are to be congratulated upon the reappointment of Mr. A. Pitcairn as manager of the New Gallery Kinema in Regent Street. Mr. Pitcairn was associated with this theatre from its inception, and under his management the theatre enjoyed a very prosperous career, and I have no doubt whatever that now this shrewd and popular manager has been re-engaged the New Gallery will again be in the forefront of West End picture houses. Mr. Pitcairn was always exceedingly popular, is a fine judge of a picture, and certainly knows how to run a West End picture house. His many friends in the trade will not only welcome him back again, but wish him the greatest success in his new sphere of activity.

German Pictures.

I SEE that Mr. Andrews, of Walsall, has been expressing himself at some length on the question of the showing of German pictures, protesting that in his district there would be considerable opposition from the public if they are even shown. I think this gentleman takes himself a little too seriously, and I really would like to know what authority he has for supposing that the inhabitants of Walsall would act any different from Manchester, Brighton, and, indeed, every other section

Digitized by Google

of the community where German pictures have already been shown. I believe I am right in saying that this gentleman's small circuit of theatres are hardly likely to be able to pay the price of a really big German super, so he need have no fear that they are likely to be inflicted upon him. As a matter of fact, "Passion" has only just concluded a run at the Regent, Brighton, where it went extremely well, and there was not a single voice raised against its showing. As I have always said, if German films are put out as German pictures, and not camouflaged in any way, there is little likelihood of any trouble ensuing.

Next Week's C.E.A. Functions.

THE next big event of interest to the trade is the annual dinner of the Cinematograph Exhibitors' Association, which is fixed for the evening of February 28, and will take place at the Hotel Victoria. The annual meeting will take place at 11 o'clock in the morning at the Hotel Cecil, and the dinner at night will be presided over by the incoming president, who will, of course, be Mr. A. J. Gale. It is to be hoped that this year's function will be a little more interesting than the preceding years, when the speeches were not up to the standard that we have had in the past. All members of the trade will be invited to be present on this occasion, and there will undoubtedly be a very big attendance.

Visitors from Abroad.

PROMINENT visitors to England this week from overseas include Mr. Guy Schlesinger, the head of the African Film Trust, who is paying one of his periodical visits to this country; Mr. John Barrymore, the great screen actor; and Mr. Eddie Bowes, one of the directors of the Capitol Theatre, New York. Mr. Adolph Zukor, head of the Famous-Lasky Film Corporation, and Mr. S. R. Kent, his manager of distribution, also came over, but landed at Cherbourg, *en route* for Paris. Mr. Zukor's itinerary entails a visit to Paris, Berlin, Vienna, and, in fact, all the European countries, so that it is probable it will be some time before he arrives in this country. His visit here will be awaited with the keenest interest.

The Trade Show Problem.

I NOTICE that the vexed question of admitting the public to trade shows came up on a motion of the Bristol Branch at the General Council Meeting of the C.E.A. last week. Really this does seem somewhat like beating the air, as this matter has been discussed times without number. The remedy lies, to a very large extent, with the exhibitors, as Alderman Trounson pointed out, for it is a fact that tickets that are sent to them are, in very numerous cases, merely passed on to their friends. I am afraid that nothing can be done to obviate this grievance, for the renter is by no means to blame. If I may give an instance to show how anxious renters are to see that their trade show is only represented by the trade, Mr. Paul Kimberley informed me that the whole of the stalls and circle were reserved on both mornings this week for the Hepworth trade shows, and that he had nine hundred acceptances from exhibitors. It will thus be seen that renting houses are desirous of having only exhibitors at their trade shows, but if the latter will persist in giving their tickets away to members of the outside public, where does the blame rest?

"Flames of Passion" in America.

I WAS pleased to receive a letter this week from Mr. Lee Arms, the husband of Miss Mae Marsh, who writes me that "Flames of Passion" has been retitled in America. The title that the picture now has in that country is "A Woman's Secret," a name which was suggested by Mr. D. W. Griffith himself. Mr. Arms further informs me that three thousand feet have been cut out of the picture, with the result that the story moves with more directness and force. "Paddy-the-Next-Best-Thing" is being given a *premiere* at the Ritz Carlton Hotel, where it will be presented to the whole of the American trade and a large number of American film stars. Miss Marsh is, I understand, hard at work on the new Griffith production, which contains a story that is a departure for D. W. Griffith, containing none of the chase, fire, storm, etc., which he has given us in the past, but rather straight, spiritual drama. Ivor Novello is making a big hit in this picture, and has the chance of his career.

Hepworth's Redoubled Vigour.

I THINK every exhibitor and viewer was genuinely pleased to see the Hepworth Company recommencing trade showing, and the large crowd that assembled at their two shows on Tuesday and Wednesday of this week testified to the esteem in which this old-established British company is held. It is many months since we have seen a Hepworth film, and during that time it is an open secret that the Hepworth Company have had their financial troubles. It therefore gives one an added sense of pleasure to see that these have now been overcome, and that this fine British producing company are going on with redoubled vigour.

The Hepworth Charm.

WITHOUT disrespect to any other British producing concern, it is a fact that there is a certain charm about Hepworth pictures that one does not find elsewhere. In the pictures under review this week the sweet simplicity and beauty of their settings alone make them stand out by themselves, and particularly in the case of "The Pipes of Pan." Mr. Hepworth has imbued his cast with his own personality, and secured extraordinarily good results. At both of these trade shows the films were presented extremely well, and with a beautiful musical accompaniment scored a triumphant success. I hope in the future to see many more Hepworth photoplays, for we can always do with British pictures made under the direction of a pioneer of British kinematography.

Noel Rhys at the Regent.

I HAVE been requested to state that Mr. N. A. Rhys, who was until recently Mr. Walter Wanger's personal assistant in the management of the Regent, Brighton, will continue in his present position and be responsible to Mr. Will H. Evans, managing director of the P.C.T. direct.

I UNDERSTAND that the Mile End Empire has been sold by Mr. Goid.

Filming the Pharaoh Find.

THE eyes of the Western world have been pretty constantly turned to Egypt lately, following the discovery of the Tutankhamen treasures. The arrival of the film picture of the royal tomb, expected shortly, will undoubtedly heighten interest and prove an attractive item when put out by Messrs. Gaumont. Tom Terriss's presence in Egypt for the making of "Fires of Fate" gave him an excellent opportunity for getting the picture. After this he might be known as "Tomb" Terriss.

Tatler.

Digitized by Google

MAGNITUDE OF AMERICAN FILM TRADE.

Some Illuminating Figures.

THE following facts and figures in regard to the American film trade have been compiled as part of a strong pro-film propaganda by the Hays organisation, and are sent us by Mr. Edwin J. Smith, managing director of European. The data, we understand, has been very extensively circulated among the American Press, and the effect of it can only be to strengthen the general impression of the value of the motion picture business from the commercial point of view:

Motion-picture theatres in the United States...	15,000
Seating capacity (one show)	7,605,000
Average weekly attendance at picture theatres	50,000,000
Admissions paid annually	$520,000,000
Average number of reels used for 1 performance	8
,, ,, seats in picture theatres...	507
No. of persons employed in picture theatres	105,000
Persons permanently employed in picture prod.	50,000
Permanent employees in all branches of picture industry	300,000
Investment in motion-picture industry	$1,250,000,000
Approx. cost of pictures produced annually.....	$200,000,000
Salaries and wages paid annually at studios in production	$75,000,000
Cost of costumes, scenery, and other materials and supplies used in production annually...	$50,000,000
Average cost of one feature film production.....	$150,000,000
Average number of feature films produced annually	700
Average number of short-reel subjects, excluding news reels, annually	1,500
Taxable motion-picture property in the United States	$720,000,000
Percentage of pictures made in California (1922)	84%
,, ,, ,, New York (1922)	12%
,, ,, elsewhere in U.S. (1922)	4%
Foreign-made pictures sent here for sale (1922)	425
Foreign-made pictures sold and released for exhibition	6
Theatres running six to seven days per week...	9,000
,, ,, four to five days per week...	1,500
,, ,, one to three days per week...	4,500
Lineal feet of film exported in 1921	140,000,000
,, ,, ,, 1913	32,000,000
Percentage of American films used in foreign countries	90
Film footage used each week by news reels.....	1,400,000
Combined circulation of news reels weekly ...	40,000,000
Number of theatres using news reels weekly...	11,000
Amount spent annually by producers and exhibitors in newspaper and magazine advertising	$5,000,000
Amount spent annually by producers in photos, cuts, slides, and other accessories	$2,000,000
Amount spent annually by producers in lithographs	$2,000,000
Amount spent annually by producers in printing and engraving	$3,000,000

In connection with the above valuable information Mr. Smith writes: "It occurs to me that it would be an admirable thing if some similar data were collected in connection with British film ramifications, and diligently broadcasted throughout the Press here. Facts like these would enable the general public to realise the great importance of the film industry, and would at least convince official bodies of the far-reaching influence of what I take to be the fourth industry in the U.K."

BERNARD SHAW & THE MOVIES

Request for Propaganda Films.

(From the "Yorkshire Evening News" Correspondent in New York).

THE special correspondent of the "Yorkshire Evening News" in New York has sent his paper copies of interesting letters exchanged between Mr. G. Bernard Shaw and Judge Henry Neil, of Hollywood, California.

Judge Neil forwarded to Mr. Shaw a letter he received from Mr. Cecil de Mille, who wrote:

"If Bernard Shaw would turn his attention to the study of motion picture technique as he has legitimate stage drama, he would be one of the greatest motion picture writers of the world, because he would find a way to put over his brilliant satire just as cleverly on the screen as he does on the stage, but he would have to learn what to use to supplant words. Anyone who writes for the screen has to learn what to use instead of words. Our great need is for writers. There are millions of them, but you could count the real ones on one hand if you had lost two fingers."

To this communication Mr. Shaw made characteristic answer as follows:

"Mr. de Mille is quite right; that is why I refuse to let my plays be filmed, and say that if I work for the screen I will work *ad hoc*. At 66½ it is a little late to learn a new trade; but I might tackle it. Who knows? I am always delighted to hear that you are still pegging away; though I am the worst of correspondents. So continue pegging, and you may knock several new holes into American seventeenth centuryism before the end of 1923."

If Ford were President.

Judge Neil has sent a further letter to G.B.S. He says:

"The people of the U.S.A. are partly convinced that Henry Ford should be their next President. I wish you would write a scenario which, when produced by Cecil de Mille and exhibited throughout the U.S., would thoroughly convince the people that Henry Ford, if elected, would raise the wages of practically all workers, would increase production, especially of farm products, would decrease the cost of living, and would materially increase the sum total of life's enjoyments for all the people."

It is a bold and startling request to make to one of the chief apostles of Socialism that he should bestow his gifts upon the shrine of Capitalism. The world will be interested to hear the answer. Judge Neil naively assures Mr. Shaw that there would be a million dollars for the author in such a film.

Digitized by Google

Is it a Fair Contract?

THE Cinematograph Exhibitors' Association have weird and wondrous ways of doing business. They would appear to have produced within the last few days what they designate is a "fair" contract, and to have circulated it to the branches with the extraordinary proviso that no alteration or amendment can be made in its clauses. Not content with this somewhat astonishing request, they have omitted for some reason or other, to send a copy of the contract to the trade Press—why, we do not pretend to understand. Apparently, the new "fair" contract is a document that has been drawn up entirely by the Exhibitors' Association, and whilst it contains many clauses with which renters will agree, it is certain that many of its provisions will not recommend themselves to them as a whole. Without, for a moment, going into the merits or demerits of this contract, it is somewhat astonishing to find that the C.E.A. should have gone ahead and circulated a contract before it has received the approval of the Kinematograph Renters' Society. If I may take a parallel, the question of a new contract has been discussed in America, where a "Uniform Contract" has been constructed, but in this instance the renters are responsible for it, and not the exhibitors.

Surely the same thing should apply over here. Is not the film the renter's property, and is he not entitled to put forward the terms upon which it can be hired from him? In every other business in this country the seller stipulates the terms upon which he is prepared to sell or hire his product to the buyer, and it is curious to find the cart being put before the horse in this industry. The contract question is one that has, during the past few months, developed into a real menace to the good feeling that should exist between the exhibitor and renter. Therefore, nobody will particularly complain if the C.E.A. have usurped what is undoubtedly the privilege of the K.R.S., and produced a fair contract,; but *is* the document which they have circulated to their members a fair contract? I submit that the only way to decide this would have been for it to have been agreed, and for it to have been sent out under the joint direction of the K.R.S. and C.E.A. The opinion that one can gather from renters who have seen this precious document is that it is most unfair. Therefore, what chance of success can it hope to achieve? One of the chief causes of the trouble, viz., confirmation of contracts, would appear to be dealt with somewhat satisfactorily in this new contract (always providing, of course, that the renter agrees), but personally I cannot see that any fair-minded renter would object to the simultaneous signing of contracts under the clause that has been inserted. Other essential features in this contract, such as the question of carriage of films, unopened halls, and the clause providing that the contract should become null and void in the event of the transfer of halls to new proprietors, and providing also that thirteen weeks' notice that such a change is intended should be given to the renters, is hardly one that the latter body will ever agree to.

As a matter of fact, there are many debatable points in this contract, and it seems particularly deplorable that the C.E.A. should have sent such a document out to their members at this present moment without it having first been agreed with the K.R.S. To still further prohibit their members from discussing the contract, or from altering any of the clauses, is even more regrettable, as I should have thought that it would have been a great deal better to have had the individual exhibitor's opinion upon a vital matter of importance such as this. The C.E.A.'s "fair" contract can only be a fair contract if it is approved by both parties. In any case, it is a little difficult to understand the mentality of the C.E.A. in trying to force matters in this way. It is almost certain that this contract will not, in its present form, be acceptable to the K.R.S., and it somewhat prejudices matters by its wholesale circulation all over the country. The matter of a fair contract is one that should be decided by both parties sitting down in conference together. It does not need an unwieldy number of clauses. American distribution houses have produced their uniform contract, which apparently meets with satisfaction from exhibitors in that country. I fail to see why, with only a fifth of the halls in this country, a contract cannot be produced which would also meet with equal success. There is a right and a wrong way to do it, and I consider that the C.E.A. have not gone about the matter in the right way at the present moment. It is to be hoped that when the K.R.S. sit in judgment on this contract that they will be able to evolve other clauses that will show exhibitors that as a business body they are anxious to evolve a contract that will give satisfaction all round.

Ernest W. Redman

Digitized by Google

HEADQUARTER'S MEET

Public at Trade Shows—Succession to the

THE usual meeting of the General Council was held at Broadmead House on February 14, Alderman E. Trounson, J.P., in the chair.

The following were also present: Major A. J. Gale, J.P., O.B.E., Councillor G. F. McDonald, Councillor R. Smith, Councillor J. T. Hallinan, Capt. J. W. Barber, C.B.E., Mrs. H. G. Dudley Bennett, Messrs. A. E. Newbould, J. H. Dovener, F. R. Goodwin, C.B.E., E. Hewitson, Lewin P. Samuel, H. V. Davis, W. N. Blake, Sidney Bacon, T. Herbert Kaye, Harry Harcourt, S. H. Justin, A. P. Blackham, James McBride, F. H. Cooper, R. Freeman, Thos. Thompson, E. W. P. Peall, F. E. Adams, W. Gavazzi King (general secretary), W. R. Fuller (assistant secretary), Norman Hart, B.A. (solicitor), J. A. Seddon (Parliamentary agent).

Letters of regret from Mr. P. Joseph on account of illness, and from Mr. T. Ormiston were read to the meeting.

Election of New Delegates.

On the motion of Councillor G. F. McDonald, seconded by Mr. J. H. Dovener, Councillor R. Smith, delegate from the North Staffordshire Branch, was elected a member of the General Council.

On the motion of Mr. W. N. Blake, seconded by Councillor G. F. McDonald, Mr. E. V. Glenister, the delegate from the Sussex Branch, was elected a member of the General Council.

Admission of Public to Trade Shows.

The following resolution was received from the Bristol and West of England Branch:

> "That this branch is opposed to the admission of the public to trade shows, and that the General Council of the C.E.A. be requested to discuss the matter with the Joint Committee of the K.R.S. with a view to confining same to exhibitors and others interested in the kinema industry."

Mr. H. Harcourt said that some years ago they had the same trouble in Plymouth, and exhibitors agreed not to attend if the outside public were invited. It was a matter which the branches should settle themselves on the same lines. Since then they found in Plymouth the public had not been invited.

The Chairman said that the exhibitor was as much to blame as anyone by passing on tickets, a point which had been brought home to them times without number.

Mr. S. H. Justin said that the trouble was that the trade shows were held on Sunday, and were full of the general public.

It was agreed that this was a matter which could be best dealt with locally.

Allied Artists Corporation.

Correspondence between a member of the Association and the Allied Artists Corporation, in which the member stated that a booking of "Way Down East" was made conditional on signing a block of contracts for other films, and that when the member would not sign the contracts for the other films he did not want his part of the contract already signed for "Way Down East" was torn up before his representative.

It was agreed that attempts of this kind to introduce block booking were contrary to the policy of the General Council, and not in the interests of members. The present occasion was an opportunity to point out to members that block booking should be severely left alone, and that if members disregarded the advice of the General Council they could not later look to the Association for assistance in extricating themselves from the trouble that previous experience had shown following block bookings.

Contract Dispute.

Correspondence between a member and the Ideal Film Company was read concerning a number of films which the member alleged were booked on the condition that if these were not suitable when viewed the films need not be accepted.

The contract contained no reservation to that effect, and the General Secretary pointed out that if such a condition is made it must be embodied in the terms of the written contract.

Mr. H. J. Cook said it was a verbal statement made by the traveller, and some four or five witnesses could be called in proof. The particular traveller made repeated promises that should a film not be suitable to the house his firm were willing to cancel the film.

The matter was referred to the solicitor.

Simultaneous Signing of Contracts.

The following resolution was received from the North Western Branch:

> "That this meeting decided to recommend its members to insist upon the simultaneous signing of contracts in every instance, and that a copy of this resolution be forwarded to the General Council."

The Chairman said that the North Western Branch could get 75 per cent. of its members to take up the position the Council should recommend to the rest of the branches. That branch was prepared to go on with the matter, but they thought it would be far better for the General Council if they thought fit to issue general instructions to all the branches.

Mr. J. H. Dovener said they wanted a general recommendation throughout the country, but in view of a new contract being under consideration which dealt with this matter, he thought nothing more could be done at the moment, and he suggested the matter should be considered at the next meeting with the subject of the contract.

Succession to the Presidency.

The following resolution was received from the South Wales and Monmouthshire Branch:

> "That in the view of this branch the election of any gentleman to the office of vice-president to the association should entail his election for the following year as president of the association."

Mr. H. Victor Davis said he was not the person who brought that resolution before the branch. He certainly believed in it, and it followed the analogy that the South Wales Branch had adopted. At the present time their constitution did not stipulate that the vice-president should succeed to the chair, but they were getting into the habit of expecting that the man who was elected vice-president should proceed to the chair. On the motion of Mr. J. McBride, seconded by Mr. T. Herbert Kaye, it was resolved that the resolution should be circulated and discussed at the next annual meeting.

Digitized by Google

ING OF THE C. E. A.

Presidency—Great British Film Week.

Great British Film Week.

Mr. Gavazzi King explained that Colonel Bromhead and Mr. Baker had expressed the view that the progress of the week really rested with the C.E.A., and that the association should deal with the matter through the branches, which had already been informed of the dates. If the delegates would urge their members to take the matter up with the renters offering British films it would assist the progress of the scheme very much.

The Chairman said that it was up to the delegates to push the scheme home. If there was a British film available the exhibitor should book that film for this week.

On the motion of Mr. T. Herbert Kaye, seconded by Mr. E. Hewitson, it was resolved:

> "That the general secretary be instructed to advise branches of that arrangement, and recommend them to use every endeavour to adopt the suggestions made to them."

Report of Finance Committee.

The Finance Committee reported that subscriptions received during 1922 were £10,781, as compared with £10,796 in 1921, a decrease of only £15, which, considering the difficult period, illustrated in no uncertain manner the confidence of the members in the association.

Travelling Expenses.

The committee made certain recommendations concerning travelling expenses of delegates. Mr. Adams pointed out under present conditions that a delegate could charge 25s. per day for subsistence expenses, which might conceivably result in some cases in a profit to the delegate if he charged the full amount. He therefore moved that in future that the actual out-of-pocket subsistence expenses incurred should be paid, with a maximum of 25s. per day when a night's absence from home was involved, and third class return railway fare. Mr. Adams's proposition was agreed to.

Report of Entertainments Tax Committee.

Your members of your Entertainments Tax Committee met on the 18th instant at a joint conference with the theatrical interests.

Your members desire to place on record, and to express their deep appreciation of Messrs. Pathé Frères and Film Booking Offices agreeing to add a tag to their Gazette and Topical Budget, similar to what has already been agreed by Messrs. Gaumont Co., Ltd. The first of these tags is ready, and will be issued immediately to the various branches.

Your members venture to ask the General Council to urge every member during the coming month, up to the time of the Budget, to show these films on every possible occasion while Parliament is sitting.

The assistant secretary of the London Branch successfully conducted a campaign at the Whitechapel by-election and submitted replies from the Labour and Prohibition candidates in favour of abolition, and from the Liberal candidate in favour of revision. The result of the by-election was a victory for Mr. Harry Gosling, M.P., who included in his election address a condemnation of the kinema or theatre tax, and thus another member is returned to the House pledged to abolition.

At a previous meeting of the Joint Conference of the Entertainments Tax Committee, representative of all indoor amusements, an Executive Committee was formed of 14 members, on which your association is represented by your president, Mr. F. R. Goodwin, and Mr. W. Gavazzi King. To this committee was remitted the consideration and approval of a statement to be made to the Chancellor of the Exchequer, who has expressed his hope that he will receive a deputation before the introduction of the Budget. The document to be read was duly submitted to the members of your committee and approved.

The Joint Conference agreed that the Executive Committee should constitute the deputation and that the Executive should co-opt for purposes of representation additional members.

Steps are now being taken to ask the Chancellor to appoint an actual date to receive the committee.

The report was received and adopted.

Mr. H. V. Davis moved that a hearty vote of thanks be accorded to the Leeds Branch for their generous donation of £50 towards the tax campaign. Mr. E. W. P. Peall seconded the resolution.

Mr. T. Herbert Kaye said his branch were very pleased to make this donation with the idea of helping forward the campaign. He had the pleasure of making the suggestion to his branch, and he was very pleased that it had found favour.

The resolution was carried with acclamation.

Annual Report.

The annual report and accounts were received and adopted.

A New Contract.

The Chairman said that he had made an appeal to the renters to give him a new contract before his year of office expired. The association had drafted a new contract, which had been submitted to the K.R.S., and he had heard that although the K.R.S. was unable to undertake any negotiations as a society, their secretary had been directed to send a copy of the contract forwarded by the C.E.A. to each of the members of the K.R.S. Council for their perusal and consideration. The Chairman hoped, as the contract submitted was eminently fair, there being only a few points, he believed, of difference, which could be amicably arranged, that at an early date there would be an agreed contract which would show some attempt at equity on both sides.

Discussion of the report and the "Fair Clauses" Contract submitted by the Standard Contract Committee was deferred until the next General Council meeting.

Annual Dinner.

The General Secretary reported that arrangements were in hand to hold the Annual Dinner on February 28 at the Hotel Victoria.

New Members.

Thirty-seven new members were duly ballotted for and enrolled.

Next Meeting.

The next meeting of the General Council was fixed for March 14 in London.

Annual Meeting.

The annual meeting of the association was fixed for February 28, at 11 a.m., at the Hotel Cecil, London.

The annual dinner was fixed for the same date at 6-30 p.m. for 7 o'clock at the Hotel Victoria. Tickets 21s. each, exclusive of wines, to be obtained from the Head Office. All members of the trade and friends welcomed.

Digitized by Google

"PICTURES WITH PROFITS."

Gaumont's New "Realart" Series—Reginald Bromhead Outlines Attractive Program.

THE Gaumont announcement this week, offering a new series of "Realart" pictures which the company will commence trade showing immediately, is interesting for several reasons. The announcement emphasises the Gaumont directors' views—frequently expressed—that whilst the picture theatres certainly need the occasional champagne stimulant of a really big special attraction, the real nourishment of bank balances must come from less pretentious but more profitable good program pictures, and this contention has been amply proved by the success of the "Realart" pictures now before the public. Not only have they pleased picture theatre audiences all over the country, but the strong demand from exhibitors for a new series is practical proof that they are bringing money to the pay-box. The "Realart" proposition has proved itself, and there was every justification for the continuance of the series.

Catering for the Regular Patron.

Discussing the new "Realart" program, Mr. Reginald Bromhead told a representative of the FILM RENTER that the Gaumont Company had no intention of boosting the 26 pictures which constituted the program as "super-specials" or anything of that kind, but they will in every case represent first-class and entirely satisfying entertainment. They are being produced mainly to cater for the regular patron. All have excellent stories, are produced with all-round technical perfection, and feature "stars" of proved ability and personality, and whose names have real pay-box value. The function of the new "Realart" is to maintain steady business, and as they will be available at reasonable hiring fees, the appositeness of the slogan, "Pictures with Profits," is obvious. "By reasonable prices," Mr. Bromhead said, "I do not mean that these pictures can be obtained at low rates, but neither shall we ask absurdly high figures. What we are aiming at is the healthy medium figure that will give both the exhibitor and ourselves a profit.

"Our object in announcing that 26 'Realarts' will be available during the next year is simply in order to give the exhibitor an assurance in advance of the quantity and quality of the material that will be available during the coming year. The question of blind-booking does not arise, since we have never been exponents of that particular method of trading, and we shall just go on booking the new subjects in the same manner as before. Our object in trade showing the first four subjects in one week is purely an advertising expedient for attracting attention to what we consider to be the most valuable and consistent series of first-class program features on the market. In presenting this program we have carefully considered the interests of the exhibitor, and have tried to arrange things to suit his convenience and benefit his business as much as possible.

Service for the Exhibitor.

"We shall release regularly at the rate of one per fortnight, approximately at six months from trade show. Thus the first picture to be released on the new program, 'The Morals of Marcus,' will be available September 3; the second, 'The Outside Woman,' will be released September 17, and so on. I am convinced that for normal business the trade will have to come back to a regular release date, and as six months seems to be the most favoured period at the moment, we have arranged accordingly.

"In regard to exploitation, we are providing a comprehensive and entirely adequate service on each picture which will not fall far short of the service now given on some heavily 'boosted' supers, but we shall make no attempt to provide what I may call 'freak' or practically useless publicity material. The services of our publicity department may also be requisitioned for special exploitation if required.

"The 'Realart' program does not constitute the whole of the Gaumont program for next year. We shall supplement it with a number of 'specials,' both British and foreign.

The First Four Subjects.

"'The Morals of Marcus,' which will be the first of the new

(*Continued foot of next page*).

CONSTANCE BINNEY, who has a Trilby-like rôle in Gaumont's third Realart release, "The Case of Becky."

MAY MCAVOY in a film adaptation of W. J. Locke's "Morals of Marcus," Gaumont's first Realart release.

WANDA HAWLEY in "The Outside Woman," Gaumont's second Realart picture.

Digitized by Google

The Latest from the Other Side.

Activities and Projects of American Film Trade.

ROSCOE ARBUCKLE is to start immediately as director with the Reel Comedies, Inc. He is said to have "done with acting," and will not be seen again in screen work except through the comedies he directs. Famous-Players have written off all features in which Arbuckle appears. They will never be released.

One of the results of Mrs. Margaret Bray's recent European trip was the opening of an office in London to handle English and Continental distribution of Bray productions not otherwise disposed of abroad.

It is reported that the Goldwyn Pictures Corporation has entered negotiations with W. R. Hearst, publisher, towards the signing of a contract for showing exclusively pictures produced by Mr. Hearst. By the way, Hugo Ballin, who has just completed "Vanity Fair," will make another production for Goldwyn.

Rudolph Valentino and his wife have just concluded a week's dancing engagement at Fischer's "New Majestic" Cabaret, Detroit.

Joseph M. Schenck has concluded a deal by which he becomes principal owner of the United Studios. The deal is said to involve the sum of $1,500,000. Schenck will become chairman of the Board of Directors.

Charlie Chaplin announces that the title of his first serious film production will be "Public Opinion." The picture is in ten reels, has been written and directed by Chaplin himself, and will star Edna Purviance in the leading rôle. In speaking of this production Chaplin said that he believed it would prove to be the most important work of his career. But as there is no suitable part in "Public Opinion" for the world's greatest screen comedian he will not be seen in it. "As a story," he says, "it does not concern me, but life."

Einstein's Theory of Relativity has got on the screen. A film on the subject, produced in Frankfort, Germany, under the supervision of Dr. Einstein's associates, and adapted by several American professors, was presented a fortnight ago at the Rivoli, New York.

In superior court at New London, Conn., last week, Pauline Frederick lost her fight, before a jury trial, to break the will of her father, the late Richard O. Libby, of Norwich. The jury returned a verdict sustaining the will within 45 minutes of leaving the court room. The trial had lasted several days and attracted wide attention. The actress brought the suit under her married name of Mrs. Pauline Beal Rice Rutherford. Her father died in Norwich, September 10, 1922, leaving to relatives of his second wife an estate valued at $35,000, and his actress daughter nothing. It was testified he had said she was making more in one week than his estate would be worth. Mrs. Rutherford, who contested on the grounds of mental incapacity, had refused to recognise her stepmother.

The British production, "The Bohemian Girl," had its first showing in America on Sunday, February 4, when it was screened at Moss's Cameo Theatre, New York. It was well received.

Antonio Moreno has signed a five years' contract to play leading parts in Paramount pictures.

Eighteen Associated First National Pictures have been sold for India. These include "Oliver Twist," "Smilin' Through," "Primitive Lover," "Polly of the Follies," and "Hurricane's Gal."

Douglas Fairbanks's next production will be in colours.

An exploitation tip. The manager of a Texas theatre booked "One Week of Love," and this is how he "put it over." He advertised that all persons who could show certificates that they were married on the days the picture ran at the theatre would be given free admissions to see "One Week of Love." The stunt was a success, quite a large number of marriage certificates were brought to the manager as evidence, and free tickets were awarded to the holders of these licences.

(*Continued from previous page.*)

'Realart' series to be shown, is an adaptation of William J. Locke's widely-read novel, 'The Morals of Marcus Ordeyne,' which also had a successful run as a play in London. Winsome May McAvoy is the 'star,' and she is supported by a strong cast which includes William P. Carleton and Kathlyn Williams. 'The Outside Woman,' the second of the new 'Realarts,' is quite a piquant subject in which Wanda Hawley is most entertaining. It has plenty of dramatic interest and intrigue, relieved by flashes of good humour and delightfully amusing situations. The picture is adapted from a New York stage success.

"After 'The Outside Woman' we shall submit quite an exceptional subject in 'The Case of Becky,' with Constance Binney in the leading rôle. This is a film version of a famous Belasco play written by Edward Locke, and is a powerful dramatic story of a pathetic little feminine 'Dr. Jekyll and Mr. Hyde.' It may be said to combine the thrills of the latter play and 'Trilby,' and Miss Binney gives a really remarkable performance in the rôle of the girl of dual character.

A Trade Show Week.

"Alice Brady's first contribution to the new program will be a strong dramatic rôle as a white girl caught in the toils of Oriental intrigue in 'Dawn of the East,' a picture with colourful atmosphere and situations providing many fine opportunities for the employment of Miss Brady's ability. Exhibitors, I am sure, will appreciate the thrilling drama of this picture.

"All the four subjects mentioned above will be trade shown during 'Realart' week, which commences Monday, March 5. In London the subjects will be respectively presented at the West End Cinema on Monday March 5, and the following Tuesday, Wednesday, and Thursday, commencing at 11 a.m. each day. Later we shall also present pictures featuring Mary Miles Minter, Bebe Daniels, Bryant Washburn, and Syd Chaplin. In all, Miss Minter will appear in three of the new 'Realarts,' Miss Daniels in four, Miss McAvoy in four, Miss Hawley in five, Miss Binney in three, Miss Brady in three, and Bryant Washburn in two.

"I conclude with a strong recommendation to exhibitors to pay careful attention to the new 'Realart' program. It will be worth their while."

Digitized by Google

"SUPER PROGRAMS" & "SUPER PROGRAM PICTURES."

Kilner's New Booking Policy.

A FRESH meaning is imparted to F. W. Kilner's new descriptive phrase—"Super program picture," by the proposition which he makes this week to book these films to exhibitors, not as separate items, but in complete and specially-arranged "super programs."

By the association with the Export and Import Film Co., Inc., the house of Kilner has, of course, a very wide range of subjects to draw upon, and the proposal is to save the exhibitor the endless worry and trouble of securing and arranging the various items of his program by undertaking this work on his behalf and supplying the program complete.

Four such "super programs" have already been arranged for. Each is approximately 9,000 feet in length, and consists of a special five-reel feature, a two-reel comedy, two-reel Western drama, and single-reel interest or scenic subject.

An Exclusive Program.

Each will be given a special trade show at which the complete program will be screened, to be released on a given date, exclusively to the house that books it. Special combined posters, day bills, throwaways will be prepared, musical suggestions for the full program will be provided, and special transit boxes will be manufactured to enable the whole program to be dispatched in one consignment.

Mr. Kilner himself describes the proposal as an experiment, but he is extremely optimistic as to the reception it is likely to be accorded. "I am confident," he says, "that the complete, exclusive program will meet a long-felt want. Indeed, the idea is largely the outcome of innumerable conversations with exhibitors who have told me of the difficulty they experience in securing appropriate short subjects to fit in with the special features they have already booked. The trouble, apparently, begins a month or two before exhibition, when the exhibitor or booking manager has to make up his coming programs. Even in some of the biggest first-run houses this problem arises in an acute form, and the proprietor is obliged to accompany the first release of a big feature with comedies and short films that have been already running some time. The special advantages to the exhibitor in booking the complete 'super program' will be that

"(1) He will have arranged his whole three-days' program—with the exception of topical and possibly a serial—and need have no further worry on the subject.

"(2) He will receive the whole of his films from one renting house in one consignment.

"(3) He will have to deal with only one invoice, one statement, one advice note, one cross-over instruction, one dispatch instruction, and can complete the transaction by writing one cheque and filing one receipt.

Free Selection and Economy.

"It will be seen that from the exhibitor's standpoint we are striking a distinct note of economy in time, worry, and expense.

"Further, exhibitors will have the satisfaction of knowing that the whole of their program is released on the same date; they will have the advantage of specially prepared day-bills, posters, lobby displays, and printed matter. They will be able at our trade shows to see the whole program through as a program, instead of having to rely upon scattered recollections of films viewed at widely different dates. And they will have the knowledge that their whole program is of uniformly high level of excellence.

"Of course, exhibitors who so wish will be able to select and book individual items from these programs. There is no intention of forcing anybody to book a film they do not want in order to secure one they specially wish to show. The whole idea is experimental, but if, as I expect, it proves successful we shall continue to put out our films on these lines.

"At present four complete programs have been arranged, and these will be shown during the month of March at a special series of trade shows. In the meantime, we shall be glad to receive the opinion of our friends on the new policy we have adopted."

T. H. KAYE AND BOOKING REFORM.

Letter from F. E. Adams.

THE following letter to the Editor of THE FILM RENTER has been received from F. E. Adams commenting upon a statement in Mr. T. H. Kaye's election address:

"Dear Sir,—As I was closely associated with the efforts made two years ago to reform the film-booking problem in this country, I must deny *in toto* the interpretation placed on those efforts by Mr. T. Herbert Kaye in his vice-presidential election address which appeared in your issue of last week.

"Exhibitors were at that period blindly block-booking unseen and oft-times unmade films. They were booking from eighteen months to two and three years in advance, and all our efforts were directed to show exhibitors that these two systems—unless speedily ended—would bring the whole trade to ruin.

"Instead of these efforts having proved the failure Mr. Kaye would have us believe, every exhibitor knows to-day that the block-booking system has practically ended, that instead of booking our films from 18 months to two or three years in advance we can now book and show them within a few weeks or a few months as the case may be; and in no instance need we book unmade or unseen films.

"I think the whole trade owe a deep debt of gratitude to all those who co-operated to put an end to these evils, and I am a little surprised that my friend, Mr. Kaye, should, at this late stage, try to make capital out of his opposition to the efforts then made to relieve the very large number of exhibitors who were struggling under block-booking contracts.

"Yours faithfully,

"F. E. ADAMS."

Digitized by Google

C. E. A. REVIEW OF 1922.

Important Problems that have to be faced in the Present Year.

VALUE OF THE ORGANISATION.

THE latest annual report of the C.E.A. is an extremely interesting document, covering, as it does, a large field of work successfully accomplished by the Association during the past year. It is worth studying carefully and in detail by all members now that we are on the eve of the annual meeting. We print the report below, with some necessary abbreviations due to exigencies of space:

Your Council cannot refrain from pointing out that many of the financial difficulties with which members have been confronted have arisen from an excessive optimism, a failure to take to heart the warnings given by your Council during the years of prosperity as to the lean years to follow, and a wild recklessness in booking at prices hardly justified even in the case of the most opulent.

It is hoped that the painful lessons taught by the past year will result in an infinitely more conservative and circumspect system of booking in the future. Your Council deeply sympathises with members who, in order to serve their country, were compelled to leave their businesses in the hands of managers, only to be faced, on their return, with positively appalling lists of bookings, often including three features per diem. But with or without sympathy, your Council has laboured hard to help all out of their difficulties, in many instances with conspicuous success.

K.R.S. Commended.

In this connection a Relief Committee was set up by the K.R.S. to investigate the cases of exhibitors hard hit by the slump in pay-box returns, burdened with films at prices which takings could not justify, and struggling hard just to keep heads above water. Your committee took steps to facilitate the work of the K.R.S. by getting the branches to set up Committees of Investigation to make preliminary inquiries and advise members.

Your Council desires here, notwithstanding much adverse criticism, to commend the working of the K.R.S., which, although necessarily inquisitorial, was in very many instances most effective, and kept members in business who would otherwise have gone to the wall.

Entertainments Tax.

Since 1916 this hardy annual has not failed to figure more or less conspicuously in these reports. Exhibitors did their duty in the war, and have had to pay their duty ever since!

How intensely this severe and harassing imposition is to blame for the recent and present financial situation already alluded to, how greatly it has accentuated, when it has not actually produced, serious results, and how greatly its abolition would help along a revival, none are more vividly conscious than your Council. Happily, by the efforts of committees you appointed, the country generally, and its Parliamentary representatives, also know.

Whether the Government will believe, or find it more convenient to disbelieve, remains at the time of writing a matter of doubt and uncertainty. One of the last acts of the Association in 1921 was to authorise a levy to assist to defray the expenses which would be incurred in carrying on a rapid and intensive campaign for the abolition of the Entertainments Duty in connection with the Budget for that year. The responsibility for that campaign was handed over by your Council to a composite committee, which included representatives of renters, of the trade Press, and certain exhibitors not members of your Council, all of whom were added to the committee created by your Council. That committee appointed a sub-committee, handing over to it full executive powers.

The "Abolition" Movement.

Your Council, having defined its policy as abolition of the Entertainments Duty, and in the event of such abolition the benefit to be passed on to the public, the newly appointed committee set to work. Its objective being a renewed attack upon the Entertainments Duty in the then unlikely event of another Budget being reached by the existing Government, active propaganda in the case of by-elections, and a vigorous campaign to secure the adhesion of candidates if and when a General Election occurred.

Financial Aspect of Campaign.

It was obvious to your Council that a sum of £8,477 3s. 3d. having been expended by the first committee to be appointed, and that sum having been obtained partly by a levy, but chiefly by donations, a considerable portion of which was received from the renting side of the industry (one sum of £2,000 being most generously donated by William Fox), further demands upon the trade were not likely to achieve a ready response. Your Council, therefore, decided to take advantage of the Parliamentary Fund, raised for the express purpose of Parliamentary campaigning. Up to the time of preparing this report, the fund referred to has been sufficient to meet the expenses incurred, which, as reported to the last meeting of your Council, stands at £978 12s. 6d. No less than 1,056 candidates were approached, who, with but one or two exceptions, promised support. Your secretary, by correspondence, was enabled further to increase the numbers, with the net result that 405 members are pledged to our support, of that number 271 being for abolition, and 134 for concessions.

Home Office and the Trade.

It is characteristic of much British legislation that it frequently fails to achieve the object for which it was intended, but does achieve things for which it was not intended. The Cinematograph Act is a clear instance of the latter. Aiming at the prevention of fire, the Act itself does little beyond giving powers to the Home Secretary to frame regulations, but

Digitized by Google

C. E. A. REVIEW OF 1922.—*Continued.*

it has left a wide opening for Local Authorities to exercise their own peculiar talents in twisting the Act into an authority for doing all manner of useless and absurd things. Since the then Secretary of State and Herbert Gladstone framed the first regulations, they have remained unaltered. It must have occurred to someone during the process of a brain wave that there had been some advances made in the equipment of cinemas, and amended regulations might be framed. It says much for the enhanced status which your Association to-day enjoys that the Home Office, before proceeding to lay the amended regulations the Department had devised upon the table of the House of Commons, should have supplied your Council with copies of the amendments, and most graciously invited it to express its views upon the proposals.

On April 12 your Council appointed a small committee with authority to engage expert advice to consider the Home Office amendments. That committee was deeply impressed with the importance of the task allotted to it. Many of the regulations were of a kind calculated to involve members in serious expense. Some were such as could not legitimately be resisted. The committee called in Mr. Grierson to assist it. Much time was spent, great care was exercised, and finally the Home Office interviewed. Practical suggestions were submitted, and the Home Office, impressed by the arguments put forward, made concessions which will have the effect of saving large sums to individuals, and in the whole result in a financial benefit to the industry, which, although not possible to be stated in precise figures, will amount to thousands of pounds.

"What Does the C.E.A. Do For Me?"

Your Council, at the risk of appearing tedious, cannot resist the temptation which this experience affords of again referring to those members and other exhibitors who so frequently ask what at this date seems a hopelessly needless question: "What does the C.E.A. do for me?" There are those who, destitute of vision, apparently incapable of appreciating any advantage which is not actually expressed in the terms of currency, and perhaps purposely blind to the evident advantages of such an Association, attempt to decry the C.E.A. They ignore its potency as a protector and as a moral force. To such even the British Navy, for long years prior to the late calamitous war, never firing a gun except in practice, might appear a useless institution. But the early achievement of your Association in preventing the increase of cinematograph licensing fees from one guinea per annum to twelve guineas, and music licensing fees from 5s. to £3 per annum, together with this latest substantial saving, should appeal to even the most commercially narrow-minded person. Already upon conservative computation exhibitors as a whole have been saved a sum of not less than £353,120 in the eight years which have elapsed since the Criminal Justices Amendment Act was passed. Add to that on a moderate estimate, £800,000 for the saving the work of the Home Office Regulations Committee will save exhibitors, and the Association, if it never did another stroke for the trade, has abundantly justified, not only its existence, but double the amount of fees it has received.

Publicity of the Year.

Your Council took a bold step, and one which was challenged in certain quarters, by taking over and allocating to your General Secretary and his assistant the work carried on at an estimated expenditure of about £1,000 per annum, of the Publicity Department, which was being specially housed in Green Street, and presided over by Frank Fowell.

The Publicity Committee has reported to your Council from time to time, and given highly satisfactory evidence, not merely that the publicity has been maintained, but greatly extended. Attacks from whatever quarter they emanate are at once repelled, with the result, which has been experienced in the past, that of a steady diminution. Errors which editors fall into, as the result of wrong information, have been corrected promptly, and in most instances acknowledged and corrected. The whole attitude of the Provincial Press, and with perhaps only about three exceptions of the London lay Press, has markedly improved. Your Council is especially indebted to the Central News and the Press Association for widely circulating important material, and to the Film Editors of the London lay Press for their care and attention to the interests of the Association. To "Kine Weekly," "Bioscope," FILM RENTER, and "Scottish Kinema Record," thanks are also extended for great helpfulness in the recent tax campaign, and for the constructive criticism which has of late characterised their pages.

The Standard Contract.

Having by resolution on March 22, 1922, determined the recognition of the Standard Contract as and from July 31, 1922, your Council deputed a special committee to collect from the branches suggestions for its further amendment. A large number of proposals for amendment to various clauses were received, duly tabulated and circulated. The committee embodied so far as possible all suggestions upon which agreement was reached in a draft to which your Council gave its approval.

The K.R.S. was approached and asked to confer upon this draft, but your Council was deeply disappointed to be officially informed that the society in question declined to consider any further document of this kind, its members having resolved to maintain complete freedom to frame their own form of contract.

It was fully realised that the industry would be plunged once more into the chaos which prevailed before the so-called Model and Standard Contracts were adopted. Efforts were made by your executive to obtain a single form of contract by agreement with each renter individually, but without sufficient success. Happily, at the time of writing the omens are more hopeful and point to the possibility of a reconsideration of this important matter by the renters.

Your Council, very properly as it seems to it, regarded the recognition of a common form of contract, embodying well recognised customs, as a highly important step towards that stabilisation of the industry so greatly needed. In many directions the methods of trading have been, and in certain particulars continue to remain, in an almost chaotic state. A common form of contract does much to regularise business. It is recognised that the terms and conditions embodied in any such document must be fair to both parties. Your Council has found many exhibitors expect to obtain a wholly one-sided contract, whilst many renters entertain the same expectations, united to a determination to get it willy-nilly. Only by reciprocity, neither by too much giving nor too much taking, can an agreement be evolved which will last, and which will minimise the endless disputes with resultant friction between those two sections of the industry whose paramount interest is to work hand in hand. The disposition is not lacking upon the side of the renter to meet the exhibitor at least half way.

Digitized by Google

C. E. A. REVIEW OF 1922.—*Continued.*

Joint Committee of the Two Bodies.

The second year of this committee's existence may not have been marked by any very startling results, but the relations of both sections have been extremely cordial, and there has been evinced, in most instances, a genuine disposition to find, if at all possible, methods of dealing with problems which arise. Among the matters discussed were: Price of posters; delay in confirmation of contracts; condition of films; shortening of release dates; pre-releases; carriage of films, variation in American exchanges; charges of "hawking"; trade shows and the general public; shortage in film length; mutilation of films and the re-establishment of the Trade Council. If solution of the difficulties arising in connection with those various matters was not attained, it is at least certain that neither section of the industry could, after the discussions, be in any kind of doubt respecting the views of the other.

The Trade Council.

After many delays, perhaps not altogether avoidable, the Trade Council, which expired through anæmia, or through lack of financial sustenance, has been re-established. Its constitution has been agreed, its representatives appointed, and when its officers have been installed in office and a program worked out this body should prove a valuable asset to the trade generally.

Block Booking Dying.

Whilst your Council has endeavoured to report as briefly as possible upon the leading items which have engaged its attention it is quite unable to convey adequately a sufficient idea of the many activities which have absorbed it during the past year. In Committee an enormous amount of work has been done.

Problems demanding a policy have arisen during 1922. Happily block-booking is dying a natural or unnatural death. Some of its most notable adherents, after an almost cynically humorous attempt to prove that it was a system of immense advantage to the exhibitor, have found grace, and are abandoning the abandoned thing as though they had never owned it. The slump found out its wickedness, and badgered renters surrendered to the inevitable.

The C.E.A. Lead.

It is an error which cannot be too strongly stigmatised to assume, as is so often done, in connection with your Association, that because members cannot be compelled to carry out a policy adopted by your Council, that all its efforts are therefore futile. The lead which the C.E.A. has so often given in matters of serious importance, although not necessarily followed by all and at once, has eventually been recognised as wisdom. Those who were slow to accept decisions have had to be taught by the hard facts of experience. If they have failed to profit, their losses have been convincing. It is, therefore, not an encouragement to pessimism respecting the value of the Association that its members do not always act together. It is very unfortunate for the members. They are their own worst enemies. But the Association can and does point the way. No blame attaches to a signpost which points the right way if a traveller ignores it and goes the wrong way.

Work of the Staff.

There have been no less than 68,437 communications dealt with by post, which is nearly double the number dealt with last year. Thirteen circular letters have been issued to members. Full and comprehensive reports of your Council meetings have been prepared, printed, issued to the Press, the delegates and the branch secretaries. In addition to the added work of publicity, the work of the last appointed Tax Committee has been largely performed by the headquarters' staff, which has responded loyally and strenuously to the many sudden demands made upon it. The office work has grown steadily year by year, but 1922 has made the greatest of all demands upon the organisation.

Your Council appointed Mr. R. Fuller assistant secretary, and the choice has proved to be an admirable one. Mr. Fuller's enthusiasm and adaptability has gratified your Council.

Legal Department.

A period of difficulty always brings in its train a great increase of legal work, and your Legal Department has been consulted on innumerable occasions during the past year. In the early part of the summer, when the weather was fine, and business was at a standstill, from the number of writs that were forwarded to the department for advice it might have been assumed that the ordinary mode of communication between renter and exhibitor was by that method!

In many cases settlements mutually satisfactory to renter and exhibitor were reached, many actions were successfully defended, and far more were withdrawn by renters when it was pointed out that to proceed to and to execute judgment would simply close down the exhibitor, and that nothing would be left for the renter out of the ruins. Many cases have been successfully contested. The case of the Western Import Company v. Bendall was of the greatest interest to the exhibitor in obtaining a specific statement by Justice Sankey of the implied condition attaching to every contract of film hire that the films supplied must be in a fit condition for the purpose for which they were required. This judgment set at rest once and for all the arguments advanced by renters when sending a bad copy of a film that for the low price paid by an exhibitor he could not expect a better copy. It is now clear that whatever the amount of hire paid the film supplied must be fit for showing.

The New L.C.C. Clause.

The exclusion of children from exhibition of "A" films is the chief absorbing topic of licensing bodies at present, and the decision given by the Divisional Court in the Halfax case is sought to be set aside by a variety of clauses, whose only feature is a perverted ingenuity in drafting to express in a different form the effect of a clause which has been held to be *ultra vires*.

The insertion of this clause has already been successfully opposed before various licensing benches, and where it is imposed your General Council has instructed the Legal Department to take the necessary steps to safeguard your interests. In every case better results have been achieved for local exhibitors than they would have obtained locally, because there is an accumulation of evidence to show that local benches are impressed by the appearance of your solicitor with the backing of the Association, representing exhibitors throughout the kingdom.

Value of United Effort.

On this aspect alone, your Association would abundantly justify its existence, because time and time again your solicitor has been able to secure the withdrawal of clauses which local exhibitors have been told to accept at five minutes' notice, without discussion. It is for that reason that a purely local society can never hope to succeed, as the members are in too intimate communication with the members of the local bench,

Digitized by Google

C. E. A. REVIEW OF 1922.—*Continued.*

who are able to form an impression how far they may impose restrictions, whether *ultra vires* or not, without arousing opposition. A national society is not overawed by local interests, and is in a position to argue a case on its merits or otherwise.

The Summer Conference.

By invitation of the North-Western branch, the Summer Conference, always a popular function, was held at Liverpool.

Last year reference was made to the elaborate arrangements for hospitality provided by the Birmingham and Midlands branch, and what is unfortunately becoming a tradition of magnificence was fully maintained. While it is the natural desire of a branch to make any gathering under its auspices as memorable as possible, the summer conferences are now on so lavish a scale that soon there will only be two or three branches that can possibly afford to undertake arrangements, for fear of an unfavourable comparison with the previous year.

At the conference held at the Futurist Theatre, by kind permission of Councillor E. Haigh, your General Secretary gave a "practical talk to exhibitors about the things they know and do not do." As on such a topic it is possible to raise practically every point of interest to exhibitors, a most useful discussion followed, in which many members present took the opportunity of expressing their views on points of particular interest to themselves. Mr. Victor Sheridan was announced to give a practical paper on the most interesting subject of "Publicity," but, unfortunately, was prevented from attending.

Meetings.

There have been twelve Council meetings during the year; one has been held at Liverpool, one at Edinburgh and one at Stoke-on-Trent. All the others have been held in London. There have been fifty-six committee meetings, of which the following list will indicate the business: Joint Standing, 2; Finance, 6; Home Office Regulations, 5; Parliamentary, 3; Kinema Music, 3; Publicity, 2; General Purposes, 1; Great British Film Week, 1; Entertainments Tax Committees, 18; Standard Contract, 5; Dinner, 1; Railway Charges, 1; Electricity Charges, 1; Cinematograph Trade Council, 3; Board of Film Censors, 4.

An Interchange of Views.

No inconsiderable part of your General Secretary's time is occupied interviewing members seeking advice. The past year has been exceptionally busy, because difficulties manifest themselves in numberless ways while trade is bad. The strain of repeated weeks of diminished takings has a bad effect on already frayed nerves, and matters of no importance become essential matters of controversy which your General Secretary, by tactful advice, has on many occasions been able to smooth over for the benefit of everyone affected.

A fruitful source of trouble arises from a frank interchange of compliments between the exhibitor's manager and a junior employee at a renter's office, frequently over the telephone. In such cases a word by your General Secretary to a senior member of the renter's staff usually produces harmony in place of previous discord. There are also a number of cases where the exhibitor has a contract which says one thing, and he maintains that a rogue of a traveller, well known to every other exhibitor in the district as a thoroughpaced rascal, made certain other representations not in the contract, which, in spite of the known character of the traveller, the exhibitor appears to have believed. These cases are soon settled by pointing out that the contract reduces to writing what was agreed, and in future the exhibitor is advised to see that any verbal representations are put in writing on the contract.

On Contract Signing.

Another cause of trouble is a verbal promise made to secure a contract that if the film is not satisfactory when trade shown the contract can be cancelled. The contract is signed, and no reservation is made. Such a contract is enforceable even if the film is not approved when viewed. An exhibitor must write on his contract "subject to approval on viewing." These are instances, mainly of thoughtlessness on the part of the exhibitor in signing a document that is not complete, and does not express what he has really agreed to. These troubles would vanish if exhibitors would insist that every contract that they signed should accurately contain every representation that induced them to book the film..

COMMERCIAL VALUE OF THE FILM.

THE letter from Mr. Edwin J. Smith, the managing director of European Motion Picture Co., Ltd., which appears on another page, is well worthy of consideration by the leading bodies in this industry. As will be seen, it shows what steps America is taking to impress upon every kinema-going patron the seriousness and importance of the kinematograph industry, and we heartily endorse Mr. Smith's view that something of a like nature should be prepared in this country. Unfortunately the killjoys, the Stigginses, have far too much their own way over here, and the new Trades Council might seriously tackle this proposition. If it was made known the amount of capital and people employed in this industry it would come as a veritable eye-opener to the public, who, we are sure, have little or no knowledge of the money invested and the amount of employment that the kinematograph industry affords. We trust in the near future to see that Mr. Smith's idea is carried out.

A UNIVERSAL "U."

MEN of average intelligence cannot hope to understand the workings of the censor's mind. Such a task belongs to the professor of psycho-analysis, and even he might blench at the prospect. We are moved to this conclusion by the fact that three films have been on view during this week which have been granted "U" Certificates, in which are scenes which the censor quite definitely states he is out to exclude. Two of the films showed bedroom scenes, one of them being a passage of passionate pathos between a lover and his mistress, while the remaining one showed the attempted coercion of a young girl by an elderly man, and his luring her to a disreputable dance hall, from which, however, she escapes. If the granting of the Universal certificate is a way of relieving the difficulties of the London exhibitor harassed by the new L.C.C. regulation, one can understand it, and expect all films to be "U" films in the future. The point is that it is absurd to grant the "U" Certificate in cases like the above, and deny it in others where the picture is much less questionable.

Digitized by Google

A. C. & R. C. BROMHEAD present:
Twenty Years After"
DUMAS' sequel to "THE THREE MUSKETEERS"
The action and atmosphere that made the huge success of
M. DIAMANT BERGER'S
production of
"THE THREE MUSKETEERS"
are again a feature of his [illegible] of the sequel.
Really a Super-Serial
15 Episodes. September [illegible]
Sole Distributors:
THE GAUMONT COMPANY LTD.
1898-1923.

Digitized by Google

C.E.A. REVIEW OF 1922.—*Continued.*

The Summer Conference.

By invitation of the North-Western branch, the Summer Conference, always a popular function, was held at Liverpool.

Last year reference was made to the elaborate arrangements for hospitality provided by the Birmingham and Midlands branch, and what is unfortunately becoming a tradition of hospitality was fully maintained. While it is the natural desire of a branch to make any gathering under its auspices as memorable as possible, the summer conferences are now on so lavish a scale that soon there will only be two or three branches that can possibly afford to undertake arrangements, for fear of an unfavourable comparison with the previous year.

At the conference held at the Futurist Theatre, by kind permission of Councillor E. Haigh, your General Secretary gave a "practical talk to exhibitors about the things they know and do not do." As on such a topic it is possible to raise practically every point of interest to exhibitors, a most useful discussion followed, in which many members present took the opportunity of expressing their views on points of particular interest to themselves. Mr. Victor Sherman was announced to give a practical paper on the most interesting subject of "Publicity," but, unfortunately, was prevented from attending.

Meetings.

There have been twelve Council meetings during the year; one has been held at Liverpool, one at Edinburgh and one at Stoke-on-Trent. All the others have been held in London. There have been forty-six committee meetings, of which the following list will indicate the business: Joint Standing, 2; Finance, 6; Home Office Regulations, 5; Parliamentary, 3; Kinema Music, 3; Publicity, 2; General Purposes, 1; Great British Film Week, 1; Entertainments Tax Committees, 18; Standard Contract, 5; Dinner, 1; Railway Charges, 1; Electricity Charges, 1; Cinematograph Trade Council, 3; Board of Film Censors, 4.

An Interchange of Views.

No inconsiderable part of your General Secretary's time is occupied interviewing members seeking advice. The past year has been exceptionally busy, because difficulties manifest themselves in numberless ways while trade is bad. The strain of repeated weeks of diminished takings has a bad effect on already frayed nerves, and matters of no importance become essential matters of controversy which your General Secretary, by tactful advice, has on many occasions been able to smooth over for the benefit of everyone affected.

A fruitful source of trouble arises from a frank interchange of compliments between the exhibitor's manager and a junior employee at a renter's office, frequently over the telephone. In such cases a word by your General Secretary to a senior member of the renter's staff usually produces harmony in place of previous discord. There are also a number of cases where the exhibitor has a contract which says one thing, and he maintains that a rogue of a traveller, well known to every other exhibitor in the district as a thoroughpaced rascal, made certain other representations not in the contract, which, in spite of the known character of the traveller, the exhibitor appears to have believed. These cases are soon settled by pointing out that the contract reduces to writing what was agreed, and in future the exhibitor is advised to see that any verbal representations are put in writing on the contract.

On Contract Signing.

Another cause of trouble is a verbal promise made to secure a contract that if the film is not satisfactory when trade shown the contract can be cancelled. The contract is signed, and no reservation is made. Such a contract is enforceable even if the film is not approved when viewed. An exhibitor must write on his contract "subject to approval on viewing." These are instances, mainly of thoughtlessness on the part of the exhibitor in signing a document that is not complete, and does not express what he has really agreed to. These troubles would vanish if exhibitors would insist that every contract that they signed should accurately contain every representation that induced them to book the film.

COMMERCIAL VALUE OF THE FILM.

THE letter from Mr. Edwin J. Smith, the managing director of European Motion Picture Co., Ltd., which appears on another page, is well worthy of consideration by the leading bodies in this industry. As will be seen, it shows what steps America is taking to impress upon every kinema-going patron the seriousness and importance of the kinematograph industry, and we heartily endorse Mr. Smith's view that something of a like nature should be prepared in this country. Unfortunately the killjoys, the Stigginses, have far too much their own way over here, and the new Trades Council might seriously tackle this proposition. If it was made known the amount of capital and people employed in this industry it would come as a veritable eye-opener to the public, who, we are sure, have little or no knowledge of the money invested and the amount of employment that the kinematograph industry affords. We trust in the near future to see that Mr. Smith's idea is carried out.

A UNIVERSAL "U."

MEN of average intelligence cannot hope to understand the workings of the censor's mind. Such a task belongs to the professor of psycho-analysis, and even he might blench at the prospect. We are moved to this conclusion by the fact that three films have been on view during this week which have been granted "U" Certificates, in which are scenes which the censor quite definitely states he is out to exclude. Two of the films showed bedroom scenes, one of them being a passage of passionate pathos between a lover and his mistress, while the remaining one showed the attempted coercion of a young girl by an elderly man, and his luring her to a disreputable dance hall, from which, however, she escapes. If the granting of the Universal certificate is a way of relieving the difficulties of the London exhibitor harassed by the new L.C.C. regulation, one can understand it, and expect all films to be "U" films in the future. The point is that it is absurd to grant the "U" Certificate in cases like the above, and deny it in others where the picture is much less questionable.

Digitized by Google

A. C. & R. C. BROMHEAD present:

"Twenty Years After"

DUMAS' sequel to "THE THREE MUSKETEERS"

The action and atmosphere that made the huge success of

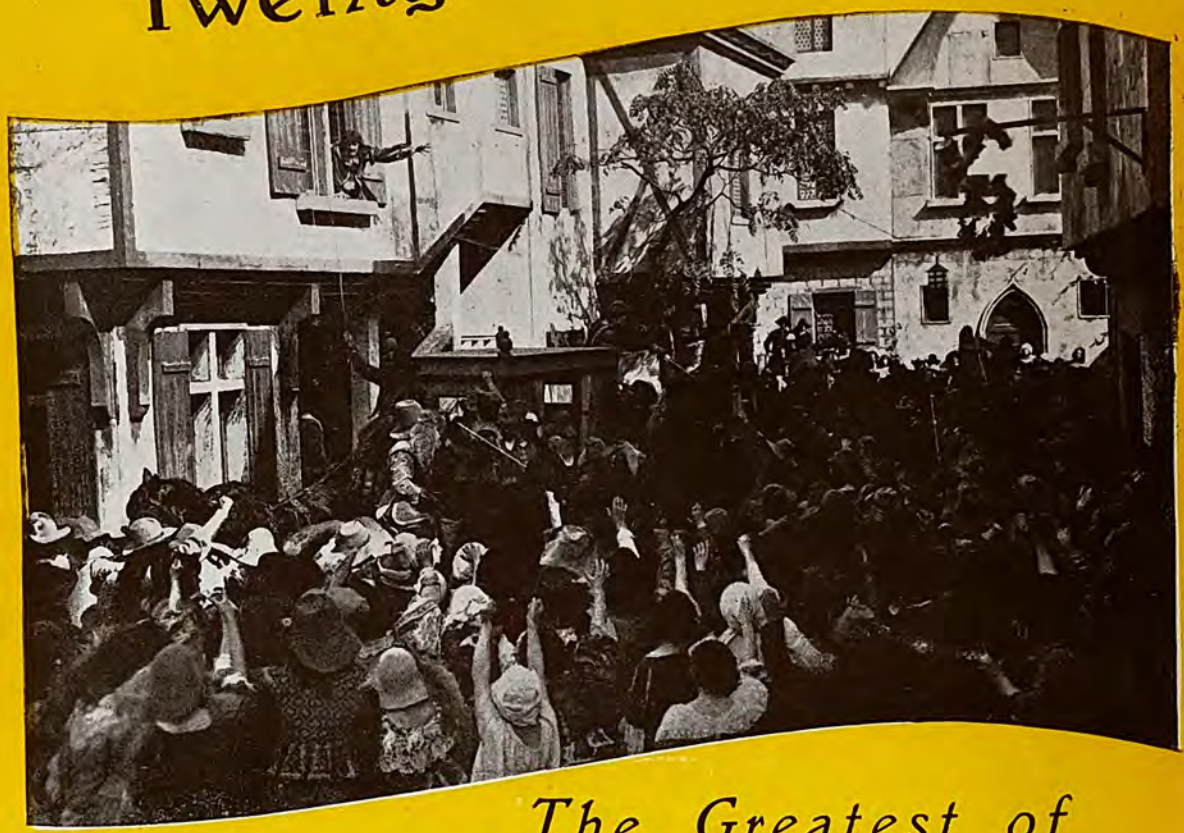
M. DIAMANT BERGER'S
production of
"THE THREE MUSKETEERS"
are again a feature of his serial version of the sequel.

Really a Super-Serial.

15 Episodes. *September Release.*

Sole Distributors:—
THE GAUMONT COMPANY LTD.,
1898-1923.

"Twenty Years After"



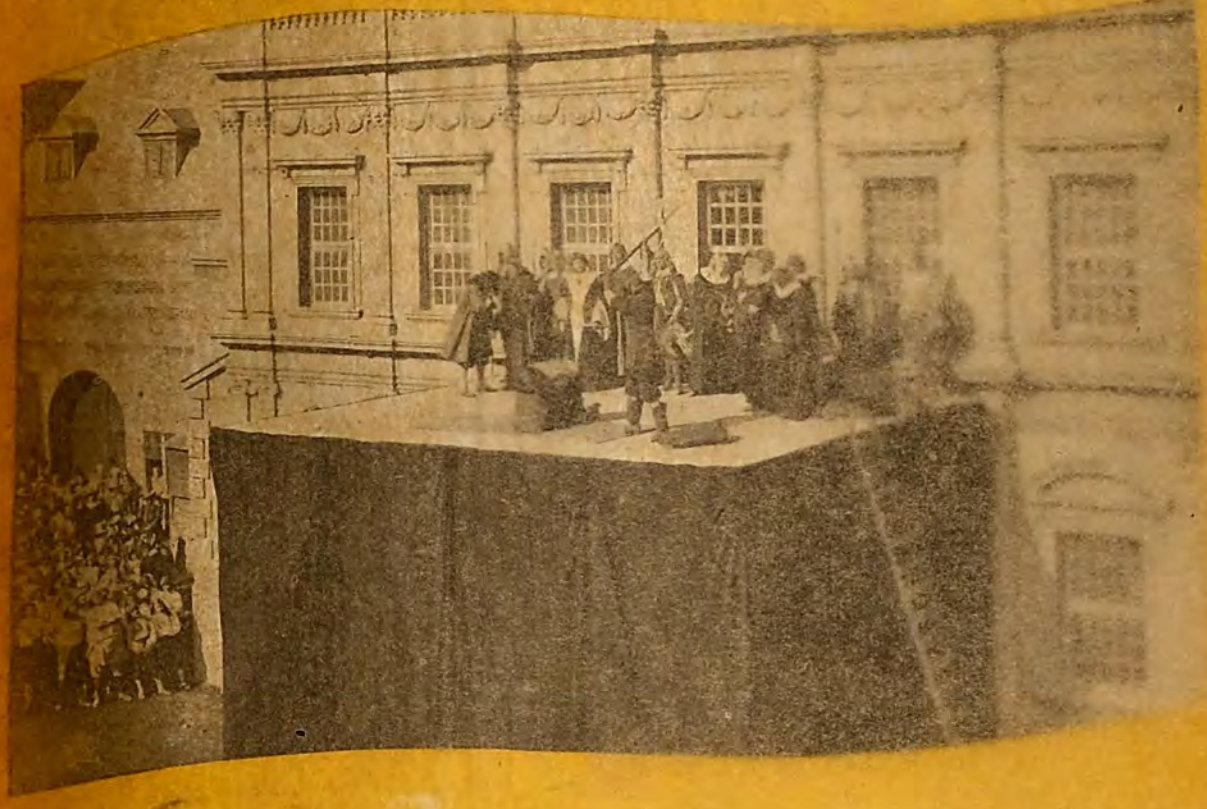
The Greatest of All Film Serials

M. Diamant Berger has easily surpassed his wonderful :: :: production of :: :: 'The THREE MUSKETEERS' with this picturisation of the thrilling sequel—a stirring story of chivalry and adventure.

All Inquiries to :—
THE GAUMONT COMPANY LTD
1898-1923.

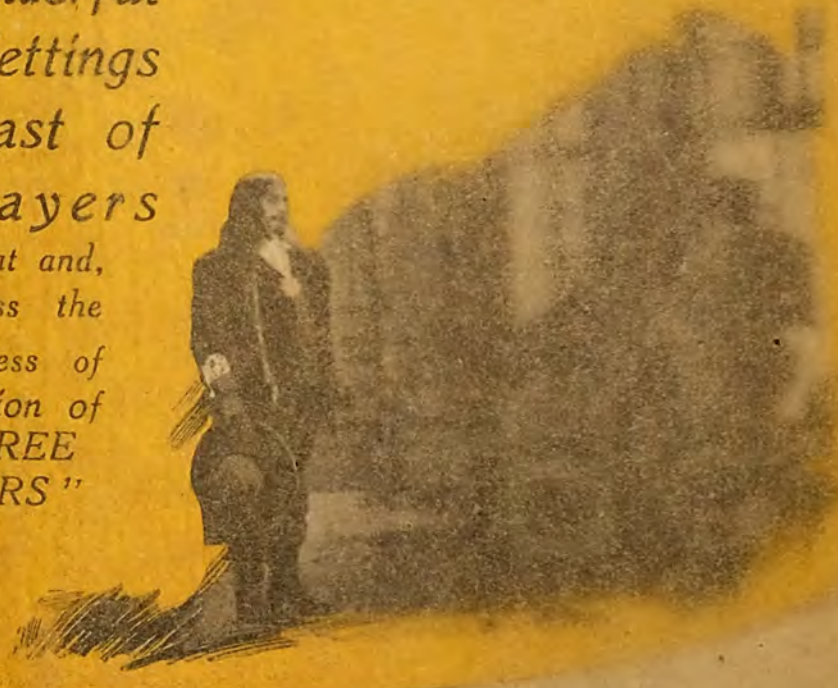
Digitized by Google

A sequel to "The Three Musketeers"



The Wonderful Scenes & Settings with the cast of 5,000 players

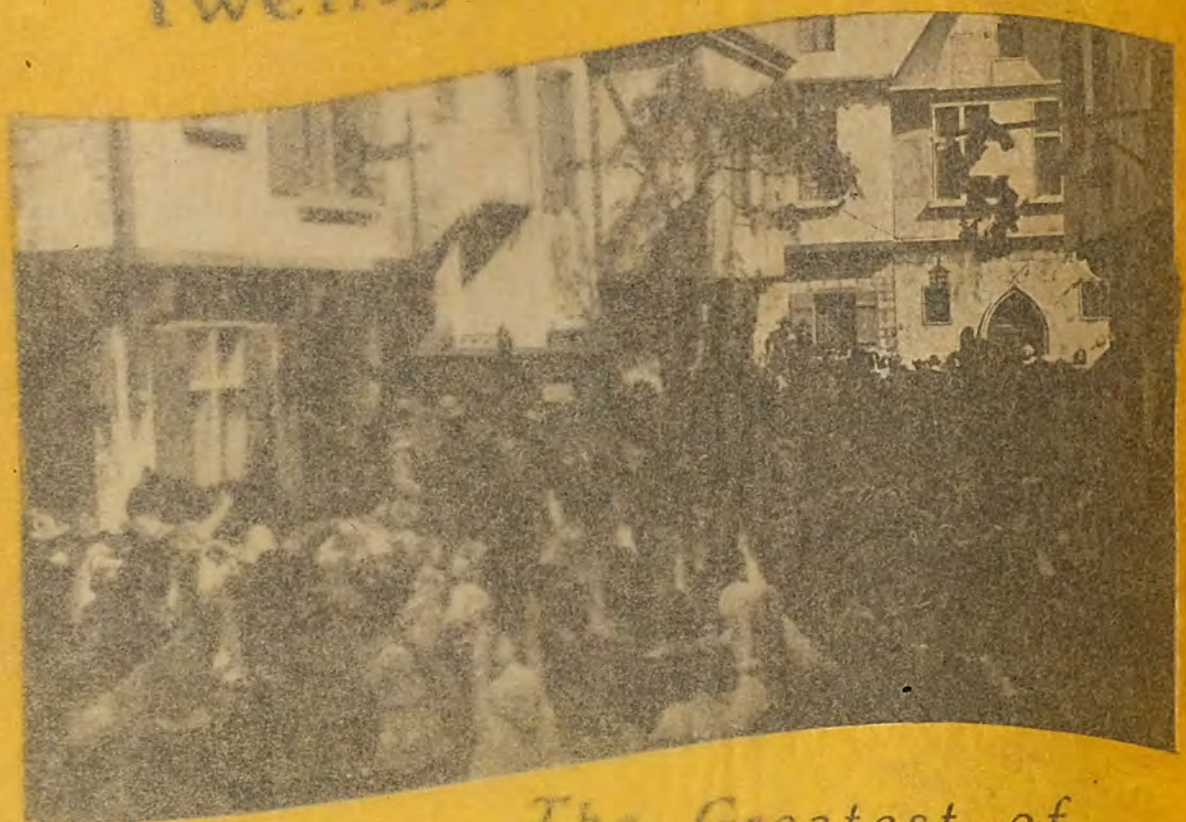
will easily repeat and, in fact, surpass the wonderful success of the serial version of "THE THREE MUSKETEERS"



All Inquiries to:—
THE GAUMONT COMPANY LTD.
1898-1923.

Digitized by Google

"Twenty Years After"



The Greatest of All Film Serials

M. Diamant Berger has easily surpassed his wonderful production of :: :: 'The THREE MUSKETEERS' with this picturisation of the thrilling sequel—a stirring story of chivalry and adventure.

All Inquiries to —
THE GAUMONT COMPANY LTD
1898-1923.

Digitized by Google

A sequel to "The Three Musketeers"

The Wonderful Scenes & Settings with the cast of 5,000 players

will easily repeat and, in fact, surpass the wonderful success of the serial version of "THE THREE MUSKETEERS"

All Inquiries to :—
THE GAUMONT COMPANY LTD.
1898-1923.

Digitized by Google

A. C. & R. C. BROMHEAD present

"Twenty Years After"

DUMAS' sequel to "THE THREE MUSKETEERS"

Your Seats are Already Sold for the 15 weeks' run of this Picture to the Thousands of People who enjoyed the Serial Version of "THE THREE MUSKETEERS"

All inquiries to:
THE GAUMONT COMPANY LTD.
1898-1923.

Digitized by Google

UNIVERSAL ORGANISATION CONFERS.

Mr. Edwin J. Smith on the Coming Supers, Serials and Comedy Subjects of his Company.

RECOGNITION FOR HIGHEST SALES.

TO celebrate the conclusion of a record six months' trading, Mr. Edwin J. Smith, of the European Motion Picture Company, Ltd., called together a Branch Managers' Convention in the Adams Room, Piccadilly Hotel, on Saturday last, when twenty-two members of the executive and branches were present, including Mr. S. F. Ditcham (general sales manager), Mr. E. M. Bates (secretary), Mr. Robb Lawson (exploitation director), Mr. Revitt (contracts manager), and Mr. Ranca (accountant).

The Chapter-play Capital.

In reviewing the achievements of the past six months, Mr. Edwin J. Smith said they had every reason to be proud of the enormous strides that had been made in regard to placing Universal productions throughout the United Kingdom. The serial business had now established itself, and, judging by the total contracts that had been registered, Universal was coming to be regarded as the Universal chapter-play capital of the world. In spite of the fact that the new organisation had only just entered the field, in six months they had been able to conclude contracts for a continuous chain of serials that would guarantee every exhibitor six serials a year, with popular stars such as William Desmond, Harry Myers, Art Acord, Roy Stewart, and Jack Mulhall. They were now making arrangements with the famous William Duncan that would ensure a new type of serial, and would keep the Universal serial as thoroughly up-to-date as they had done with "The Radio King."

New Jewel Productions.

Mr. Smith considered that in the two forthcoming Jewels—Hobart Henley's production of Booth Tarkington's masterpiece, "The Flirt," and Priscilla Dean's impersonation of "That Lass o' Lowrie's," from Frances Hodgson Burnett's novel—they had two supers that would definitely establish Universal's claim to rank among the most artistically-inclined studios of the world. He prophesied that in "The Flirt" the pundits would find that a new milestone had been achieved in screen technique, although its greatest claim from the showman's point of view was that they had in "The Flirt" the greatest and most intense of human dramas that a producer, greatly daring, had achieved. "That Lass o' Lowrie's," the most popular of the novels by the author of "Little Lord Fauntleroy," would show them that Priscilla Dean was worthy of that high position she had attained as a screen-mime *par excellence*.

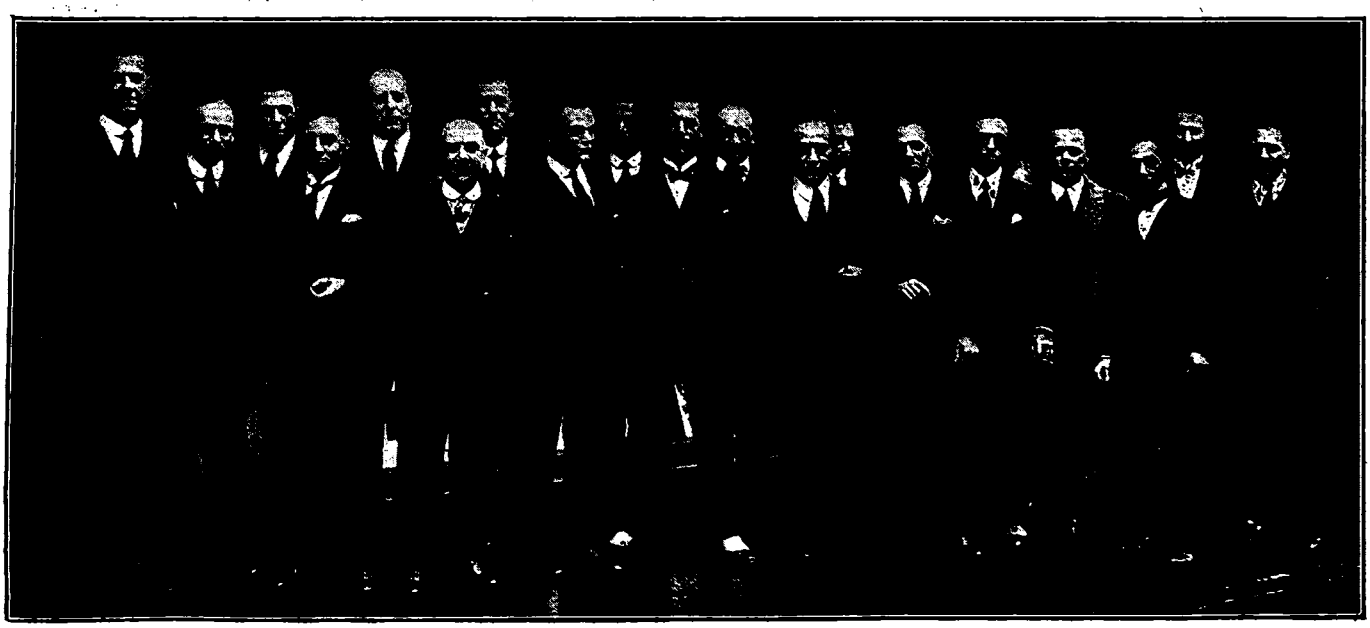
Headquarters for Short Subjects.

Universal had striven, and with gratifying results, to become the exhibitors Universal provider, and that was why they had christened 169, Wardour Street, the "Headquarters for Short Subjects." The Century Comedies had so firmly established themselves in favour that they had reached the fourth series, and exhibitors were asking for more. But the Century Comedy producers were not content to rest on their laurels. They had now started on a Baby Peggy series, and a Buddy Messenger series would follow. The two-reel Western dramas were in constant demand, because they could secure in them peptoid dramas in which such favourites as Reginald Denny, Tom Santschi, and Art Acord figured.

Jack London Specials.

The release of these two-reelers was only the prelude to a far more sensational series. They had arranged to put on the

(Continued at foot of page 20.)



A group of Universal representatives photographed outside the Universal premises in Wardour Street.

Digitized by Google

Round the L

Activities and Projects

SCENE FROM "THE BLUE LAGOON."

"Lucrezia Borgia."

Victor Carter, Ltd., announce elsewhere in this issue that they are now in a position to show the trade the great spectacular drama, "Lucrezia Borgia." In sending us this information they point out that exhibitors are continually asking for "something big," and they claim that in this picture they have a subject which will prove a great money-maker. The story of "Lucrezia Borgia" palpitates with human interest, romance, and drama, and is set amidst the most striking and wonderful spectacular scenes. A remarkable picture in every sense of the word, it is one of those big films for which the exhibitor is always on the look out. Mr. Low Warren will be pleased to show the film by appointment to any firm interested, at the company's private theatre, 15, Carlisle Street, W.

A Dallmeyer Film at the Fair.

We learn from Messrs. J. H. Dallmeyer, Ltd., of Carlton House, 11d, Regent Street, Piccadilly, S.W.1, whose works are situated at Willesden, N.W.10, that they are projecting a kinematograph film showing the actual manufacture of a Dallmeyer Lens on their stand in the Kinematograph Section at the British Industries Fair, which opened on Monday last. We are advised that the film can also be seen at their showrooms, where a complete projection apparatus is installed.

Mary Miles Minter also starring in three Realart Pictures.

"The Blue Lagoon."

The London trade show of the film version of De Vere Stacpoole's world-famous idyll of the sunny southern seas will take place on Tuesday next, the 27th inst., at the New Gallery. Provincial dates will be available next week. I.V.T.A., Ltd., inform us that the interest displayed in the picture has far surpassed their greatest expectations, but they are glad to feel that none of the countless thousands of admirers of the book will be disappointed in the screen version of the story, since it adheres strictly to the plot, introduces no subsidiary or new characters, and visualises all the pictorial, dramatic, and atmospheric points. There are several thrilling moments, including the destruction by fire of the schooner whilst in mid-ocean; a fight with an octopus, and the tropical cyclone and storm which nearly swept the hero and heroine to destruction; in fact, there is plenty of action, drama, and suspense throughout, whilst the comedy element is supplied by some charmingly natural scenes between the wrecked children and the doughty old salt, "Paddy." We hear that the work these kiddies put in for this picture was considered to be of such excellent quality by the producers, African Film Productions, Ltd., that they are contemplating starring them in several forthcoming releases. "The Blue Lagoon" is a title making a sure appeal to all classes, and has already been awarded a "Universal" certificate.

New Walter West Film.

Mr. Walter West has just completed "The Lady Owner," a racing picture which features Violet Hopson, and will be handled by Butcher's Film Service. Mr. West commences yet another racing film on March 1 next. A newcomer to films will appear in "The Lady Owner" in the person of Miss Marjorie Benson, who plays the part of a stable "lad." This is the first occasion on which she has been given an important part, and, we understand, she has done extremely well.

New Katherine Macdonald Picture Coming.

Amongst the present releases First National are offering is a new Katherine Macdonald feature entitled "The Infidel," the girl who was acclaimed by Harrison Ford and other artistes to be the world's most beautiful woman. She is seen in an unusual rôle, playing the part of a Southsea adventuress, and sets out to ruin the owner of a copra station, but eventually falls in love with him. Apart from the heart interest of the story some big thrills, including a night storm at sea, a terrific battle with savages, in which a stronghold is blown to pieces by shell fire, have been woven into the story, and there is no doubt that this picture will delight many Katherine Macdonald enthusiasts.

Toonerville Comedies.

On Tuesday and Wednesday, February 26 and 27, Associated First National Pictures, Ltd., will be offering a new series of comedies on the screen of their private theatre at 37, Oxford Street, W.1. These mirth-creating one-reelers deal with the amazing adventures of the Toonerville Trolley, a rival to the general omnibus, meeting most of the trains entering the "one-eyed," one-house town of Toonerville. Dan Mason, as the conductor of this ark-like vehicle, is excruciatingly funny, being aided in his comedy capers by a most excellent cast of fun makers, male and female. Showmen who appreciate the value of short length comedy pictures are certainly advised to attend these trade shows.

Cast for "The Scandal."

Granger's have secured a fine cast for "The Scandal," the next big Granger-Davidson production, upon which active work has now been commenced. The characters of Charlotte Ferioul,

Digitized by Google

ondon Trade.

of the Renting Houses.

Monsieur Ferioul, Jeannetier and Arte Neeco are played by Hilda Bayley, Vanni Marcoux, the well-known French operatic singer, Edward O'Neil, and Henry Victor respectively. With such an excellent cast the picture should be a big success.

Following the C.E.A. Conference.

Visitors to London for the Annual Conference of the C.E.A. next Wednesday are asked to make note of the trade show arranged by Hepworth's at the Alhambra, Leicester Square, on the day following, Thursday, March 1, at 11 a.m. On that day will be shown the third of Hepworth's big trio, "The Mist in the Valley," a Cecil Hepworth production, and those who were fortunate enough to see the previous two shown this week, will be eager to view next Thursday's picture. Messrs. Hepworth will be most happy to receive applications for tickets for the screening, and, as it is that company's practice to allot special numbered seats, they emphasise the advantage to exhibitors of as early an application as possible.

A Two-Day Trade Show.

A two-day trade show is the latest innovation. Granger's, who have decided to issue "Dr. Mabuse," their great German super, to the kinemas, in two parts, are confident that it will be to the advantage of exhibitors to see the film presented exactly as it will be shown to the public. They have, therefore, arranged to trade show Part One of "Dr. Mabuse" on Tuesday, March 6, at the Alhambra, at 11-15 a.m., and Part Two on Wednesday, March 7, also at the Alhambra, at the same time. "Dr. Mabuse" is a film that should do big business for the exhibitors, and Granger's are to be congratulated on putting it out in two parts, as all who have seen the first part will, undoubtedly, be more than eager to see the second.

Norma's Next.

As we go to press we learn from Associated First National Pictures, Ltd., that arrangements are being made by Joseph M. Schenck to produce "Ashes of Vengeance," by Somerville immediately he has completed "Within the Law," Miss Norma Talmadge's present starring production. Miss Talmadge's superb artistry in "The Eternal Flame" is at present drawing crowded houses to the Empire Theatre, and should certainly be well fitted for this new photoplay. No statement has yet been received from America as to who will be in charge of the direction, but there is no doubt that "Ashes of Vengeance" will prove to be a worthy successor to the box-office certainties already offered by the popular First National star.

A Copenhagen Comedy Series.

General Kinema Films announce their next trade show for Monday next at the Shaftesbury Pavilion. "The Film and the Flirt" is the principal subject to be screened, one of a series of Dutch comedies produced in Copenhagen by the celebrated Lau Lauritzen, and to be released under the brand of Palladium. This picture will introduce to British picture-goers two new eccentric comedians, Long and Short, whose humour, it is believed, will afford a welcome relief from the monotony of "slap-stick" farce. Together with this comedy (which is in four reels) will be shown that extraordinary example of animal intelligence, "The Dumb Genius."

SCENE FROM "THE LADY OWNER."

European Trade Show of "The Altar Stairs."

European Motion Picture Co. will trade show in their private theatre on Tuesday and Wednesday, February 27 and 28, at 11 a.m and 2-30 p.m., a Universal special attraction, entitled "The Altar Stairs," starring Frank Mayo. Mayo's name has stood for a number of years for acting of the most consummate variety, and in "The Altar Stairs," it is said, he has a theme that shows him as an individual hardened to the rough things of life, but who when transferred to the character-eating atmosphere of the South Sea Islands, is "too white" to drink the natives' liquor or philander with the native beauties. There are said to be some beautiful tropical scenes in this picture, and a strong story. Louise Lorraine and Dagmar Godowsky play the leading feminine rôles.

W. and F. News.

"Secrets of Paris," the six-reel picturised version of Eugene Sue's famous book, which was screened by W. and F. at the London Pavilion on Friday, has a strong cast. Lew Cody appears as Prince Rudolph, Gladys Hulette as Mayflower, Montagu Love as the schoolmaster, and Rose Coghlan, Harry Sothern, Dolores Cassinelli (as Lola, the dancer), J. Barney Sherry, Walter James, William Collier, jun., Effie Shannon, Bradley Barker, and Jane Thomas also appear. Whitman Bennett produced this film, which was directed by Kenneth Webb.

Following the presentation of the above subject, W. and F. will screen at an early date a production bearing the title, "The Woman Always Pays," which is a film version of the stage play, "More to be Pitied," of which Chas. E. Blaney is the author. The cast for this includes Alice Lake, Rosemary Theby, J. Frank Glendon, and Baby Josephine Adair. Another Harold Lloyd film is due shortly. Titled "Safety First," this is reported to have enjoyed big success in America.

Alice Brady who is featured in three of the new Realart Pictures of Gaumont.

Digitized by Google

YORKSHIRE CINEMA EXCHANGE.

Premises to be Redecorated and made still More Sociable.

THE Yorkshire Cinema Trade Exchange, probably the finest establishment of its kind in the country, is to be redecorated and otherwise made still more attractive.

At the Annual Meeting of the Exchange last week Mr. G. F. Lund, the chairman, announced that during the last few weeks the committee had decided to spend a large sum of money in the redecoration of the club premises, and he believed when the work was completed the club would be very comfortable. Probably those who had not yet paid their subscription would be queueing up to do so when they saw the improvement in the club's appearance!

Coming Social Program.

Mr. Lund mentioned that during the year there had been 60 new members, while the names of 37 had been erased from the books, making a net increase in membership of 23—449 as against 426. The club, he said, lacked an evening membership. Some evenings the takings at the bar had fallen as low as 2s., and on an average were not more than 10s. The committee were hopeful, however, of arranging a number of social evenings at the club in the way of whist drives, dances, etc., and, personally, he thought the time had come when they should appoint a good Recreation Committee and let them get to work at once. Indeed, the committee of the club had already decided on such a step, and he hoped before long that an attractive syllabus of social events would be before the members.

Death of "Grousing Committee."

The Chairman said he considered the club had really had a very successful year, and he thought it was true to say that the club was to-day more appreciated than it had ever been, and that a better spirit prevailed among the members than formerly was the case. He believed that "the Grousing Committee" was beginning to die of inanition. (Laughter.) They were not anticipating quite so successful a year as they had had. Trade was passing through very serious depression, and it was undoubtedly the fact that members had not so much money to dispose of. In these circumstances it was up to them all to be increasingly loyal to the club to help it weather the storm.

Moaning at the Bar.

Herd Oates presented a balance sheet of the Wine Committee, which showed that at October 31 last, the end of the financial year, there was cash in the bank amounting to £264 and stock in hand valued at £232, and that there was due to the Exchange Company for the loan of the premises £423. The takings at the bar showed a decrease as compared with the previous year of £450. The balance sheet was adopted.

The committee were elected as follows: Messrs. Herd Oates, S. White, J. Claughton, Greenfield (Scala), Burke, J. Smith, and G. F. Lund.

(*Continued from page 17.*)

market immediately a two-reel series of Jack London stories. They would remember that Jack London's Fish Patrol yarns were the biggest sellers we had in this country. Over 20 million "Jack London's" had been sold on this side. The new series were voted in America the biggest two-reel bets in the program. Synchronising with the release of these they would launch a new type of two-reeler—the Lumber-Jack stories, in which Roy Stewart was starred. They were a combination of interest, scenic, and "punch" stories with their own special allure, and would set the pace in the new type of two-reelers.

The one-reel comedies have such popular stars as Neely Edwards and Roy Attwell in the leading rôles. In "The New Leather Pushers" Reginald Denny could not complain of want of recognition by his own countrymen. In many cases exhibitors were paying feature prices to secure them.

As for the Jewel productions, they were now in a position to guarantee one a month. "The Flirt" and "That Lass o' Lowrie's" had already been mentioned. These would be followed up by "Driven," a Chas. Brabin production, which had won high praise on the other side; Reginald Denny in another Hobart Henley production, "The Abysmal Brute"; "Bavu," an all-star production by Stuart Paton, based on the play; "Drifting," a Tod Browning production featuring Priscilla Dean; "Jewel," by that artistic woman producer, Lois Weber; "White Tiger" and another Hodgson Burnett story, "A Lady of Quality," in both of which Priscilla Dean will star; and a stirring vehicle for Virginia Valli entitled "Up the Ladder."

The new Stroheim super, "Merry-Go-Round," would be on the colossal scale we expected from this producer, and as for Victor Hugo's masterpiece, "The Hunchback of Notre Dame," he believed that would even excel in magnitude any of their previous Jewels.

Prizes for Top Sales.

Amongst those present at the Universal Conference were F. H. Leedam (Birmingham), H. Possener (Cardiff), R. W. McGillivray (Glasgow), B. Dade (Leeds), H. V. Wallingford (Liverpool), A. Cowan (Manchester), and S. R. Child (Newcastle).

At the conclusion of the Conference the managing director presented Mr. A. Cowan, manager of the Manchester Branch, with a handsome dressing-case for reaching the top position in the week's contest for the biggest turnover of Universal contracts. A special consolation prize was handed to Mr. J. Hagen for the record amount of business he had secured on the current week. It was announced that Mr. Hagen had now been promoted to the post of London manager.

The Conference was followed by a dinner at the Piccadilly Hotel, and amongst the heartiest of the toasts drunk were "Prosperity to Universal," coupled with the name of the managing director of the European, Mr. Edwin J. Smith.

Digitized by Google

Digitized by Google

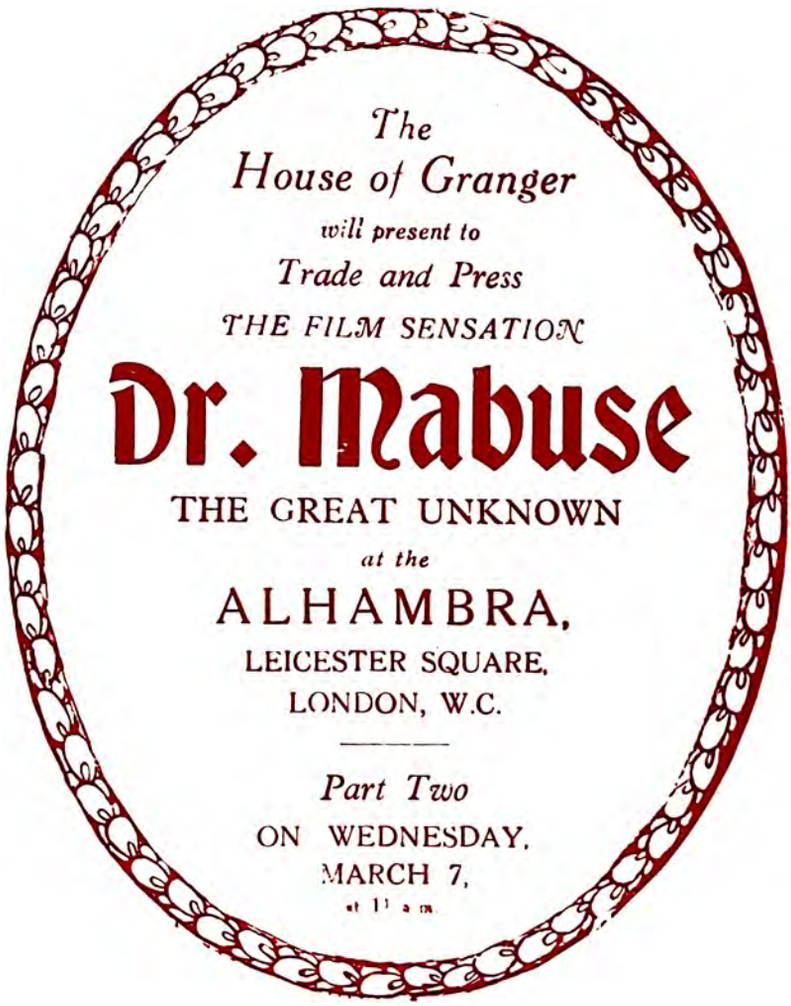
The
House of Granger
will present to
Trade and Press
THE FILM SENSATION

Dr. Mabuse

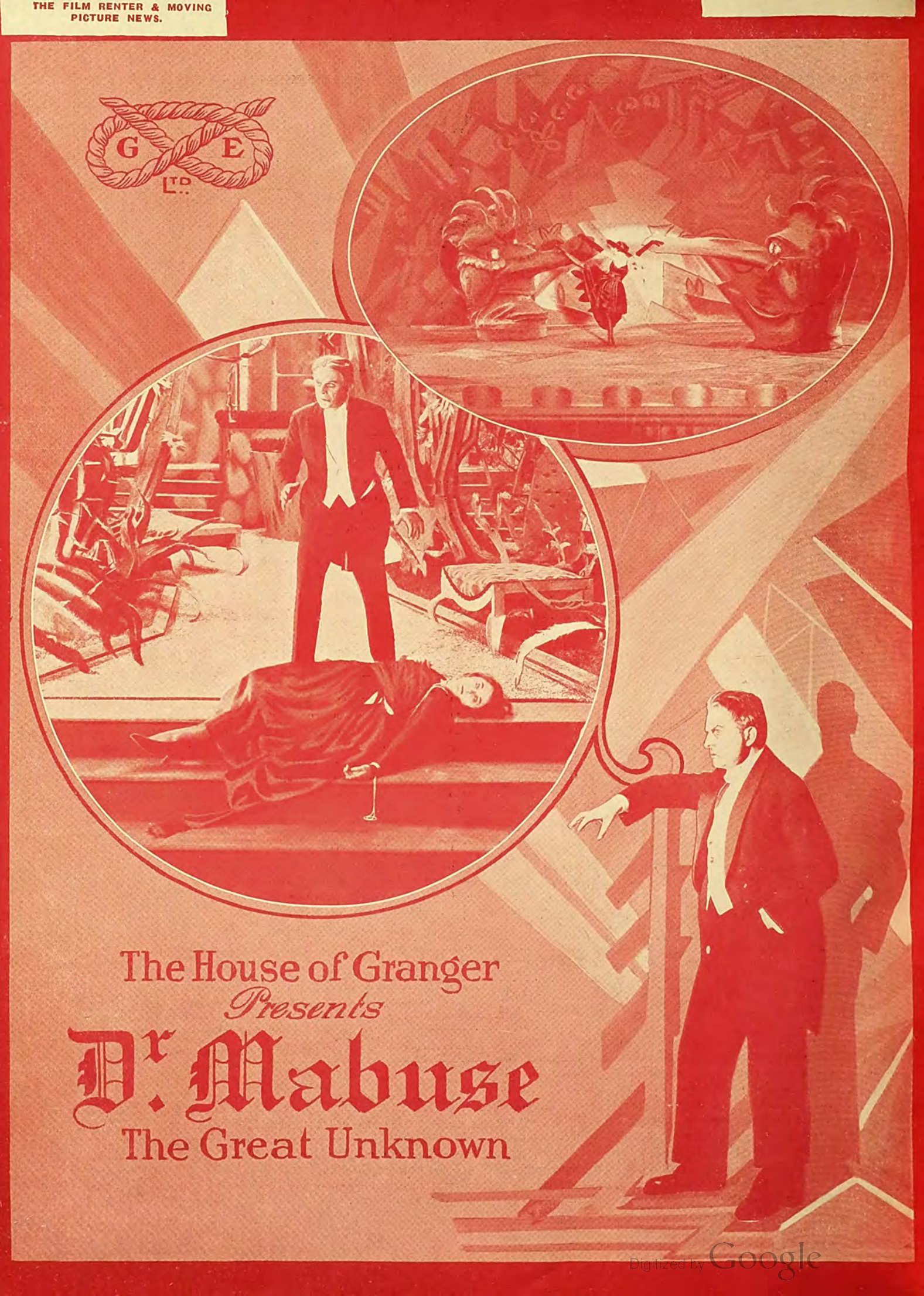
THE GREAT UNKNOWN
at the
ALHAMBRA,
LEICESTER SQUARE,
LONDON, W.C.

Part One
ON TUESDAY,
MARCH 6,
at 11 a.m.

Digitized by Google



Digitized by Google



Digitized by Google

Trade in the Yorkshire Territory.

Denham to Leave the Majestic—P.C.T. Supervisor in Yorkshire —A Brighter Exchange—New Cinema for Leeds— Cigarette End Causes Damage of £2,000.

From our Leeds Correspondent.

THE big news of the week for exhibitors and renters alike in Yorkshire is undoubtedly the resignation from the general managership of the new Majestic Picture Theatre in City Square, Leeds, of Mr. Leonard Denham. There had been rumours for a day or two previously, but the real authentic news of the resignation last week-end came as something of a bombshell in Yorkshire trade circles. Mr. Denham gives as the reason for his resignation "a difference with his co-directors on future policy," and he declares his intention of having a few weeks' rest. But, surely, Mr. Denham, expert showman that he is, cannot long remain out of harness. Undoubtedly, Mr. Denham the other day declared that he had no intention of (as a prevalent rumour had it) returning to the renting side of the business.

Showmanship at the Majestic.

Meantime, Mr. Denham's all too short supervision of the Majestic has set a very warm pace in the city, and has been distinguished for a run of some of the biggest current releases, most notable of which was "The Four Horsemen of the Apocalypse," and some really remarkable queues. The introduction of Mr. Fred Kitchen and his famous orchestra from the Headingley Lounge was yet another of Mr. Denham's good moves in showmanship, while his advertising and publicity methods have, indeed, wakened up the trade generally, not in Leeds alone but all over Yorkshire. As the result of these methods the Majestic, both the picture house and the restaurant, has achieved county fame, and more; it has become a popular rendezvous for people from all over the county on business or shopping expeditions in the city. It will, indeed, be interesting to see what happens at the Majestic now so lively a spirit has left it. The neck-and-neck race between the Majestic and the Scala—the two new super-kinemas—has, so far, been of exceptional interest. This change will make it even more interesting.

Mr. J. J. Kelson, P.C.T. Supervisor in Yorkshire.

Meantime, things are moving apace in other directions on the exhibiting side in Leeds. The P.C.T., who have too long been content until recently to hold aloof from very active competition with the Majestic and Scala, appear to be awakening up in many directions. A two weeks' season of a super-film—"Orphans of the Storm"—the other week was something the Picture House has not ventured upon for some considerable time, and now another old friend of the trade in Leeds, Mr. John J. Kelson, formerly with the New Century Pictures at Manchester and Leeds, a few years ago at the Coliseum in Leeds, has returned to the city as circuit manager of the P.C.T. halls in Yorkshire—at Leeds, York, Hull, and Halifax. Mr. Kelson, who is an expert at kinema management, publicity and film presentation, achieved a considerable measure of success while at the Coliseum in Leeds, will work from Leeds, and it will be interesting to watch the further developments of his ideas and enterprises. Mr. Kelson, by the way, has just completed a spell on the producing side of the business, having been acting for the last two or three years as assistant director to his brother, Mr. Harley Knoles, with whom he was associated in the production of "Carnival" and "The Bohemian Girl."

A Brighter and Better Exchange.

The renovation of the Cinema Exchange, as outlined by Mr. G. F. Lund at the annual meeting the other day, will be welcomed by all members, and it is sincerely to be hoped that, as Mr. Lund facetiously remarked, members mark their appreciation of this move by hastening to pay their subscriptions, now already two months' overdue in many cases. But still more interesting is the announcement of an influx of new members, a considerable body of whom will patronise the Exchange in the evening. It is a move in the right direction, and will bring in much-needed additional revenue. The decision to form a Social and Recreation Committee will also be welcome, and there will surely be a good rally of members for what appears to be the first of a series of social evenings to be held at the Exchange before the winter season's out—a whist drive and dance in order to help to raise the £325 promised to the Lord Mayor by the kinema trade for the feeding of necessitous mothers at the Leeds Babies' Welcome.

Billiard Champions at the Exchange.

This question of the social side of the Exchange reminds me that a billiard match between Harry Virr, the ex-Yorkshire champion, and Peter Eastwood, the policeman amateur champion of Leeds, had been arranged, but, owing to an important engagement, Mr. Virr was unable to turn up. Mr. Eastwood, however, called in the club and played a match with Jack Whiteley, the Vitagraph representative, one of the club "cracks," who, although not just in the class of the visitor, gave him quite a good game. The Virr-Eastwood match will take place some Friday night early next month when the Sheffield squad of travellers are in town. It will be well worth seeing.

New Suburban House in Leeds.

New kinema houses continue to spring up—slump or no slump. Mr. Cohen, late of the Easy Road Picture House and Alexandra Picture House, Leeds, is associated with a new enterprise in the Pontefract Lane district—the Princess Cinema—which it is hoped to open about the second week in March. Further particulars later.

The Cigarette End Peril.

A lighted cigarette end, carelessly thrown down on the carpet, caused an outbreak of fire at the Olympic Picture House, Silk Street, Bradford, one night last week. The greater part of the gallery, where the fire originated, was destroyed, and the total damage was estimated at £2,000.

"Push the Business On."

Offers of theatres for the holding of Sunday night concerts to raise the £325 promised by the trade to the Lord Mayor for necessitous mothers in Leeds are rolling in to Harry Rodgers, of Astra Films, and a complete list of concerts will be available shortly. The Lord Mayor is a good friend of the kinema and should not be "let down" in any way by the trade.

Digitized by Google

SCENE FROM "THE PIPES OF PAN."

The Pipes of Pan.

A beautiful picture telling a delightful story which no showman should miss.

RELEASED BY HEPWORTH.
Length, 5,975 ft.
Release Date, shortly.

THERE is all the difference in the world between the ways in which different men tell the same story. The gifted *reconteur* will tell a simple story in a manner which is the despair of the hearer endeavouring to retell it later on. The art of careful embellishment, the correct amount of emphasis, the tone in which a certain part of the story is told, all have their part in putting the story over—as we say—and making it vivid to the mind of the hearer.

This is exactly what has been done by Cecil Hepworth with George Dewhurst's story, "The Pipes of Pan," in interpreting it through the medium of the screen. The picture is a triumph of production looked at from any standpoint. The casting is, with one exception, almost inspired, and, as a consequence, the acting is superb, each character making of the part a real person of flesh and blood—living the part rather than acting it. The location, too, is beautiful in the extreme, shot after shot of the Surrey woodland calling forth exclamations of admiration. A remarkable use, too, has been made of the camera, for in the outdoor and the indoor scenes many of the pictures have an almost stereoscopic effect, the figures in the foreground standing out from their surroundings in a manner that calls for sincere compliment. These and those little touches of artistry that bespeak careful and sympathetic handling, informed by a fine imagination, add yet more testimony to the recognised skill of Mr. Cecil Hepworth.

SCENE FROM "THE PIPES OF PAN."

Review of Ne

All About Thi

Imagine yourself in a wooded Surrey lane, with the roadway partly grass grown, and upon a green patch of grass at the side of the road a tinker's van with the shafts empty, and its owner busy at his work near-by. A short distance away sits his daughter busy polishing a metal pan. Enter a youth with bicycle and camera asking to be allowed to photograph the girl. That is how the picture introduces you to Miles Bunning (John McAndrews), Polly (Alma Taylor), and young Farman.

Then the story goes ahead. Farman Senior is the head of a big commercial concern, and the photograph of Polly, and the son's story, give him an idea for a new activity, the manufacture of a new metal polish. Consequently, he seeks out Miles Bunning and, by the use of some cleverly-worded newspaper publicity, boosts the metal polish which Miles Bunning makes, and floats a company, inducing the tinker and his daughter to leave the country and move to a grand house in the town. Attractive though this is to Polly, she has pangs at leaving little Derek Hulme, son of an artist living near-by in a caravan. She has stimulated his childish imagination by telling him fairy tales, their friendship having dated from the time when, armed with his simple pipe, he wandered into the wood to call the fairies to him.

Into the scenes that follow it has been possible to get a lot of really tip-top comedy, for the Bunnings are installed in a big house (part of the publicity stunt), and the *faux pas* of which the old man is guilty, and the swagger with which he attempts to carry off his new position are productive of great fun. The introduction of Aunt Maggie (Buena Bent) is a fine jest, and her amorous advances towards James Flaxman (Lawrence Hanray), the company's secretary, makes a fine bit of comedy acting. So entirely does Aunt Maggie capture her prey that the trusted Flaxman elopes with her, taking with him all the profits. This means eviction from the big house, and Miles and Polly return to their former life. Here enters the pipe of Pan again, and Polly, drawn to the side of little Derek, who is ill, finds the affection she had for his widowed father reciprocated.

It is here at the close that one meets with the blemish in this simple, pretty little story. When Dickens was writing his "Old Curiosity Shop" in serial form he was implored by readers not to kill Little Nell; in the same way one might implore Mr. Hepworth to bring Derek to life again and finish the story with a shot of the three of them living happily together. This would make a much more acceptable finish to the picture.

Where a whole set of characters have done so well, it may seem unfair to select one or two for special mention; nevertheless, John McAndrews and Alma Taylor must be mentioned, for upon them so much of the play depends. Not only in the larger actions, but in tiny details, both these artistes embellished the picture in a most pleasing way, and to them much of the acting success is due. Buena Bent and Lawrence Hanray have already been mentioned for some finely-acted comedy.

"The Pipes of Pan" is a picture upon which any audience will enthuse, and no showman should hesitate to book forthwith this most artistic and appealing picture. Comedy and pathos

Digitized by Google

w Productions.

Week's Pictures.

are interwoven in a manner which makes the film stand out as a masterpiece of filmcraft, and from its beautifully-conceived opening (the turning over of the cover of an album of views upon which are printed the necessary information) to the closing page the picture is a real delight.

Trouble.

Jackie Coogan's latest—an amusing vehicle for the youthful star.

RELEASED BY PATHE.
Length, Five Reels.
Release Date, October 10, 1923.

IT is " bargain day " at the Orphanage, and a crowd of people are present hoping to pick up something cheap. The Orphanage has struck a bad patch, and will be only too glad if kind benefactors will come and take their charges off their hands for nothing. Edward Lee (plumber) and his wife are there, and, noticing the ragged, unkempt appearance of one of the orphans, the former remarks, " No wonder they want to give 'em away." Anyhow, influenced by Mrs. Lee, the plumber agrees to take young Danny, who had already given us a taste of his quality. We were prepared for some amusing escapades as soon as Danny became installed at the plumber's, and we were not disappointed.

Lee is only nominally a plumber. Actually he is a good-for-nothing loafer who beats his wife when there is no food in the cupboard, and spends the rest of the day asleep on the sofa. As a matter of fact, the only bit of plumbing that is done is the work of Danny, the orphan. When it is remembered that Danny is played by none other than Jackie Coogan, the scene may be partly imagined. But only partly. Jackie's " act " as a plumber is one of the " big " things of the film—a film which abounds in piquant, pathetic, and exciting incidents with Jackie as the central figure in each.

Naturally, Danny's little job of plumbing has disastrous results for the house where it is performed. The slight leakage which the plumber was sent for to repair develops into a huge water-spout under Danny's operations, and soon the entire household is involved in the flood. The youthful " plumber " rows himself out of the lake he has created by means of a wooden box. The lady of the house, taking compassion on this diminutive artisan, nevertheless pays him for his " work," and the money received leads, incidentally, to the next big scene in the play. Elated by the gift, Danny rushes home. Lee, seeing Danny give the money to Mrs. Lee, takes it away. Danny sneaks it from his vest pocket, but when Lee finds it gone he throws his young wife across the room and makes for Danny. A police officer, attracted by Mrs. Lee's screams, batters down the door and enters. Lee catches the officer off his guard and strikes him a terrific blow. A fierce struggle takes place, and Danny, realising that his foster-father is getting the upper hand, grabs a heavy flower-pot and throws it at him, knocking him unconscious.

In the court scene which ensues Danny has a chance of shining again. He is called as a witness, and makes such an impression on the judge that his brutal foster-father is sentenced to a year's imprisonment. " Do you think a year's enough? " he asks the judge on leaving the court. Anyhow, Danny and his new " mother " are safe for twelve months, and we part from them just as they are taking up a fresh life in a country farmhouse.

SCENE FROM " THE HYPOCRITES."

As a story " Trouble " is only a slight vehicle in which to exploit the fun and charm and precociousness of Jackie Coogan. He is rarely out of the picture, and exercises once more all his winsome, childish arts to captivate the interest and sympathy of his innumerable admirers. Wallace Beery is strong and effective in the part of the lazy plumber, and the rest are adequate as supporting characters.

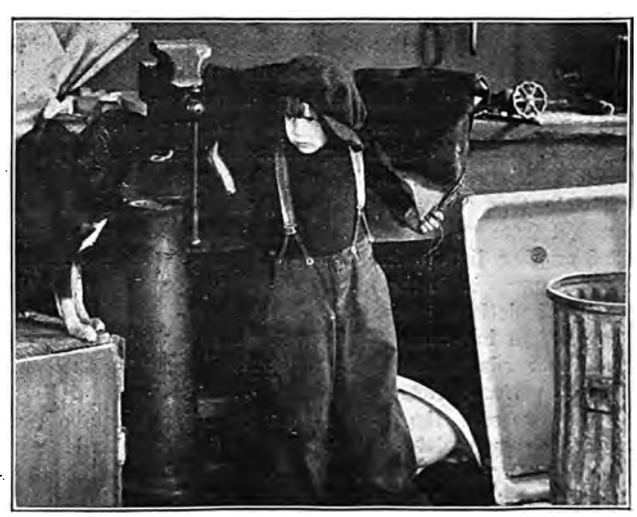
" Trouble " should prove a very effective card in Pathé's pack, as Jackie Coogan's star is now in the ascendant. The production came in for a good deal of praise and applause at the trade show on Tuesday. But we hardly think that the rather perfunctory " prologue " which was put on did much to stimulate excitement about the film. Short excerpts from the action of the story have to be very well done to create interest, and this one was quite flat and uninspired.

Lily of the Alley.

The first British picture play without sub-titles.

PRODUCED BY HEPWORTH.
Length, 6,750 *ft.*
Release Date, Shortly.

MR. HENRY EDWARDS—greatly daring—has produced for the Hepworth Co. a film, the story of which, as he announces, is " told in the language of action, without



SCENE FROM " TROUBLE."

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

titles or printed matter of any kind." For such an ambitious venture alone he deserves the encouraging thanks of all who believe that the motion picture will never attain its true technique so long as it is lifted, like a lame dog of drama, over every stile of meaning and explanation by the aid of the written word. Whether he has succeeded or not in this particular effort, is not so important a consideration as that he has got out of a rut, broken new ground, and, by so doing, raised the film on to a higher stage of achievement. Even if his latest production were far less lucid, minus the sub-titles, than it is, the experiment would have been worth the trouble. A pioneer like Mr. Edwards merits the enthusiastic support of the whole kinema world; for at last we have a picture which essays to tell a story exclusively through its own rightful medium and without tedious explanatory verbiage.

SCENE FROM "LILY OF THE ALLEY."

First, then, "Lily of the Ally" is a noteworthy production, for the fact that it is the first British attempt to eliminate all sub-titling (a similar experiment was undertaken by an Italian producer some years ago, which was not, however, strikingly successful). It will be a lasting credit to the Hepworth Co. that it sponsored the first home-made film which relied for its effect on what was *done* by the characters, unassisted by the studio scribe.

Secondly, it must be admitted that Mr. Edwards has scored a great triumph by the manner in which he has been able to set his story on the screen without the help of rhetoric, letters, or even the shortest printed exclamation. Here and there one had a half wish that somebody would say something which would illuminate the action. But almost immediately afterwards the meaning became clear, and the sub-title unnecessary. As an example of an incident which did not instantly convey its exact significance, we might mention the excitement displayed by the "Coy Widow" when explaining to one of the other characters that she thought of going "hopping." It is improbable that many people would be able to deduce what she meant from what she did. This was a little scene which needed another little scene to give it point, and, fortunately, the other scene is forthcoming, for, after the widow's rather vague gesticulations, there is a fade-out, and directly after a picture of the hop-fields appears. In nearly every other case the action needs neither titles nor subsidiary scenes to make its import perfectly clear.

As we have said, the story chosen for the new method, and even the success registered in the telling of it, matter less than the fact that it *is* a new method. And Mr. Edwards has amply demonstrated that this method is a *workable* method. We hope that "The Lily of the Ally" is the beginning of the end of the obtrusive sub-title, and that we shall soon be able to go to the picture theatre to watch a drama "told in the language of action," and not one which has to employ literary sign-posts at every point.

But, though we are full of enthusiasm for Mr. Edwards's brilliant pioneer work in the art of telling a story without words, we are not so enthusiastic about the story he has told. Up to about half-way through we were delighted by his simple theme, a study of "low life" relieved by intensely human characterisation, and with beautiful glimpses of the Kentish hopfields. But with the joyous country wedding of Bill and Lily the film seems to come to a natural end, though we knew it could not be the end, because the show had hardly lasted an hour. How would it proceed? The subsequent adventures of the newly-married couple strike a new note altogether. Bill goes blind, for no artistic reason at all, but simply, so far as we could see, in order to continue the drama. So bad begins, and worse remains behind; for the story, having opened on an attractive note of serio-comedy, develops on crudely melodramatic lines. We are treated to a long-drawn-out struggle between Lily and a would-be "lover," a climb over roofs and parapets by blind Bill, and a big blaze in a slum tenement at the end. We expect to see nothing but the charred remains of our hero and heroine, when lo! we discover we have been participating in nothing more dangerous than a dream. We are only telling Mr. Edwards what he already knows very well when we remark that this sort of thing has been done before. And we think that the public are getting rather tired of it. We will leave it at that.

The acting of "Lily of the Alley" is perfect in every respect. Mr. Edwards brings off a treble triumph in that he is the author, producer, and chief character of the picture. He shines in all three, and not least so in his impersonation of the slum loafer, Bill, who gives up drink and betting for the sake of his girl, buys a coffee stall, goes blind, and is finally restored to sight and happiness. Chrissie White, too, is admirable in her delineation of Lily. No words are wanted for *her* contribution to the story. The principal pair are ably assisted by Mary Brough as the Coy Widow, Frank Stanmore as her elderly sweetheart, Campbell Gullan as Snarkey, Lily's assailant; and Lionel D'Aragon as her father.

"Lily of the Alley," if not a great story, must be commended to the entire picture public on account of the novelty of its technique, and the brilliant work of all the members of the cast.

A Royal Romance.

Fine settings in historical picture centring upon the son of the great Napoleon.

RELEASED BY RENTERS.

Length, 7,500 ft.

Release Date, not yet fixed.

THE son of Napoleon and Marie Louise, the young Duke of Reichstadt, provided the French dramatist, Rostand, with material for what was, with one exception, his finest drama, viz., "L'Aiglon." The young princeling is an attractive figure, not so much from any particular personality he himself possessed, as from the reflected glory from his determined and capable father. A physical weakling, he died at the age of 21 from pharyngeal phthisis, and the hopes of a Napoleon succession failed.

"A Royal Romance," which Renters, Ltd., showed last week, has the Duke of Reichstadt as its central figure, and surrounds him with many interesting characters and problems. It has the advantage too, of historical accuracy in its very fine settings, for many of the scenes were photographed in the garden and the apartments of the castle of Schœnbrunn, where "the eaglet" spent many years with his mother and royal grandfather, Francis II. of Austria.

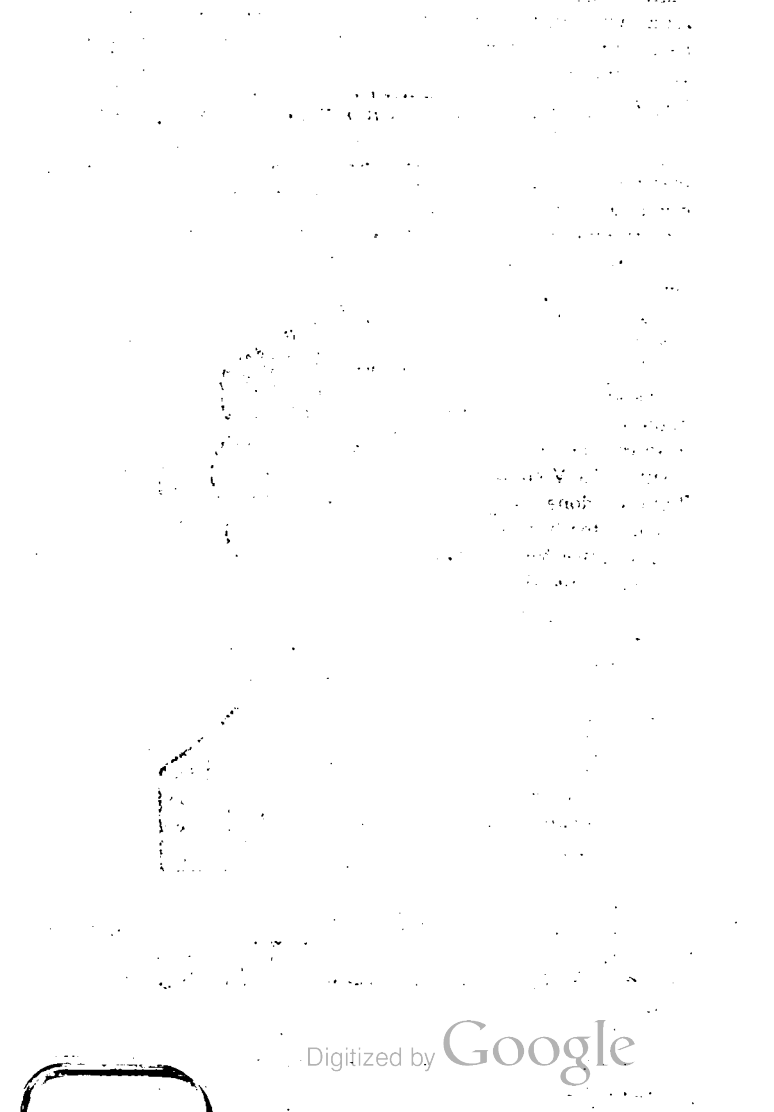
A prologue to the play proper gives the chief incidents of Napoleon's wooing of Marie Louise—his entry into Vienna as conqueror, his sacrifice of Josephine to the desire for a son, his

Digitized by Google

Is This

Dr. Mabuse?

Digitized by Google


Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

attention to his new bride, and the news of the birth of a son. Then follows the story of which the young Napoleon II. is the centre. He has as his servant an old guardsman of his father's, and this character acts as a link between prologue and play.

Metternich is the real ruler of the Austrian Empire, and he is anxious concerning his royal master's grandson, for he fears that the latter's artful affections may result in entanglements which might increase his administrative difficulties. A watch is set upon what Metternich considers to be the duke's every movement, but he overlooks the affection of his own daughter for the young Napoleon. She is, by the way, a party to the secret interview with the French Ambassador, who has come to invite the duke to become ruler of France. The opportunity for responding to the invitation comes later when Helene Favour, dressed as a page, arrives at the Austrian Court and delivers the Bonapartist message. The duke is in a difficulty; he has many attachments of the heart which hinder his action; Hermine, the Countess Schœnstein, and a dancer at the fête being among his loved ones.

Then comes the Count of Montesquieu to claim the duke for the French people. Metternich substitutes for the duke a man bearing a strong family likeness to him (an adventurer named Alexandre), and imprisons the duke. Helene, who has also been imprisoned, escapes, through the agency of Hermine, and follows the impostor, Alexandre, unmasking him. She then returns to Vienna and begs the emperor to release Reichstadt. This is done and, grateful for Helene's devotion, the duke's respect for her develops into a strong affection. Anxious not to compromise the future King of France, she resolves to let him go alone, and dies of a broken heart. Hermine also declares her love, and, obstructed by her father, takes the veil. The last scenes show the duke dying in his father's old room, clasping the great Napoleon's sword and Hermine praying beside his tomb.

We have mentioned above the fine settings of this picture, but must also express the wish that a better photography had been employed upon them. The result then would have been most excellent. The story has a mixed cast, English, French, and Austrian actors being employed. M. Simon who takes the part of the greater Napoleon looks the part, except for an obtruding sharp chin. The younger Napoleon and his impersonator are well portrayed by M. Ford.

The picture has been considerably cut down from its original length, and thus continuity is at times rather weak. This drawback might, however, have been considerably overcome by the use of sub-titles having a bridging effect; indeed, many of the sub-titles might be made more tense to fit in with the rapid movement of the prologue and give emphasis to the dramatic situation in the body of the play. Such alterations would help to put the picture over in a manner which patrons would warmly appreciate.

A Motion to Adjourn.

Excellent production which contains a mixture of good comedy and drama.

RELEASED BY PEARL FILMS.

Length, Six Reels.

Release Date, October 15, 1923.

A RECENT issue of THE FILM RENTER contained a review of this picture, which will hardly appear to have been done full justice to by our viewer. "A Motion to Adjourn" is a photoplay which contains some really fine drama and excellent comedy. There is an exceptional charm about the story which is entirely different from the type of Western photoplays to which we are accustomed. In its comedy scenes it contains one of the finest skits on Masonry that I have seen, and the Masonic members of a picture audience will undoubtedly be thoroughly amused. Apart from this, the drama contained in this picture is very well done, and has a general level of excellence that is indeed refreshing. The story is as follows:

Silas Warner, junior, passed his days in luxurious idleness. Silas Warner, senior, was a wealthy broker, and Archie, his younger son, was secretly gambling in the money market. Finding himself practically ruined, he attempted to steal his father's valuable securities, but his brother caught him in the act. Their father appeared, and Silas took the blame to shield his brother. After getting Archie's promise to go straight, Silas disappeared from home. Penniless, he hid in a west-bound goods train, in company with a tramp, who stole most of his clothes. The tramp met his death in a train wreck, and, the clothes being recognised as Warner's, the latter's death was reported. His father was heartbroken, and Archie, conscience-stricken, confesses his guilt. Silas, junior, reached a Western mining camp. Its sole hotel, the "Stagger Inn," was run by Doc Bleeker, head potentate of the secret order of "The Ornery and Worthless Men of the World." The Doc's pretty daughter, Sally, was immediately attracted by good-humoured Silas, and the newcomer was made a member of the society. A wealthy old prospector, whom Silas had previously assisted, was shot by claim jumpers, and, dying, left his gold dust to the young man. But the desperadoes followed up their booty and tried to break into the inn. Sally, hearing their movements, hurried to Silas's room late at night to warn him of his danger; but Doc Bleeker, roused by the noise, appeared on the scene, and, horrified at finding his daughter in such a compromising situation, forced Silas at pistol-point to marry her immediately. Directly afterwards the bridegroom took his departure from the place, and a little later Doc Bleeker met his death. The "Worthless Men" adopted Sally and sent her to a fashionable finishing school. Here she discovered that her room-mate was really Silas's sister. While on a visit to the Warner's home Sally came face to face with the husband she had married under such dramatic circumstances. Silas, his name cleared by his brother's confession, happily claimed his pretty wife before his delighted and astonished relations.

There are many exceptionally good scenes in this photoplay, in particular, the bedroom scene where Doctor Bleeker discovers his daughter in Silas's bedroom. This is one of the best incidents in the film, and is acted with a tense force that gets it over wonderfully well. There is a pretty dancing scene in the open air at the school where Sally is finishing her education, humorously described by a somewhat grim chaperone in a letter to Sally's guardians. Throughout the whole picture there are a number of good situations which tend to keep one entirely interested throughout the whole six reels.

Roy Stewart, who enacts the principal part, and who could pass for a twin brother of Douglas Fairbanks, gives one of his best performances, whilst Marjorie Daw, as Sally, is delightful throughout the picture.

"A Motion to Adjourn" is a type of photoplay that makes an excellent program picture, and is likely to find favour with any type of audience.—E.W.F.

The New Leather Pushers.

New series of Boxing two-reelers—an advance on the previous series.

RELEASED BY EUROPEAN.

Length, Two Reels.

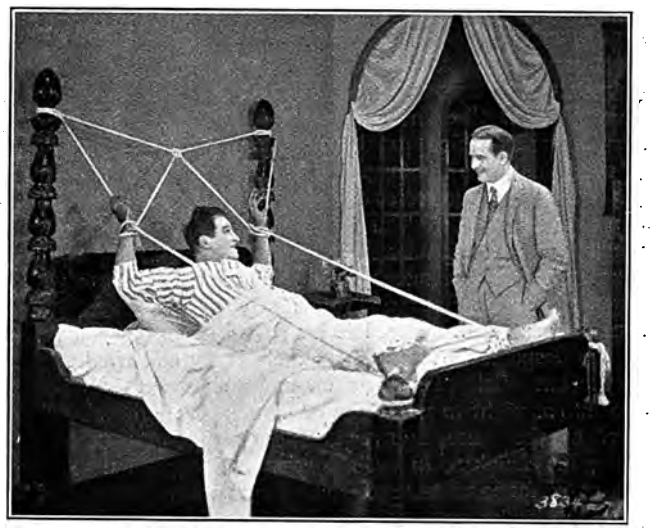
THE public interest in exhibitions of "the noble art" makes any picture with boxing scenes a popular attraction, and "The New Leather Pushers," featuring Reginald Denny, which European trade showed last week, will, no doubt, be eagerly booked where the preceding series have been shown. Four of the new series were shown last week:

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

"Young King Cole," "He Raised Kane," "The Chickasha Bone-Crusher," and "When Kane met Abel," and each succeeding picture was an improvement upon its predecessor. Some really funny comedy was imported into the two last ones, and this, with the vigour of the boxing scenes, made quite stimulating fare.

"Young King Cole" has Monte Carlo as its stage, and the enticing of Kid Roberts (Reginald Denny) to live carelessly by acquaintances who are putting their money on his opponent



Scene from "The New Leather Pushers."

as its theme. He is rescued from their clutches by his manager, sobered, and tied in bed with ropes to prevent further escapades, and is got into something like trim for his match with Journet. The Kid fights badly though, and for some time is hitting blindly, the explanation being that his opponent's gloves are doped. He covers himself as best he can, and takes the count up to nine on several occasions—as he explains afterwards—in order to get his eyes clear. Having recovered from the dope he swings a knock-out and secures the victory.

"He Raised Kane" turns upon the fact that "the Kid's" father, who does not know that his son is a prizefighter, suddenly wires that he is on the boat from Brazil and will turn up in a few hours in town. Kane is supposed to be a civil engineer, and preparations are made immediately to turn the training quarters into something like the office of a "polite engineer," as his manager phrases it. During the old man's visit several untoward incidents occur, but, apparently, he doesn't tumble. Then comes the night of the big fight with Roberts, with "the Kid" confident in the fact that his father does not know of his real profession. Suddenly he sees his father in the gathering of onlookers, and for a moment is stricken paralysed—a condition of which his opponent makes excellent use. But he recovers, and victory comes to him, his father, who had known all along and followed his form, recognising him as the bonny fighter he is.

With "The Chickasha Bone-Crusher" enters a run of fine farcical comedy to give piquancy to the boxing story. It has to do with the Kid's appearance with a circus sideshow, and his offer of 5,000 dollars to the man who can knock him off his feet in three rounds. After one or two amusing scenes a big mountain of a man challenges him, but the only damage he does is to knock off the referee's hat with one of his wild right swings. "The Kid" plays with him, and the "bone-crusher" follows him from town to town intent on the 5,000 dollars, the referee eventually protecting himself from damage by wearing baseball armour. A little domestic touch enters with the bone-crusher's wife asking that an end be put to her husband's obsession because of the neglect of his ranch and business interests. This "round" is quite a fine little story, comedy, boxing, and a little domestic touch lifting this above the others of the series.

"When Kane met Abel" is a satire on film production, into which a boxing scene enters. Producer and artistes and cameramen are much in evidence, jealousy and double crossing are incidents, but the funniest scene of all occurs when, during a real fight between two of the boxing characters in the studio, one of the fighting men is knocked through the very frail partition into an early Christian scene being shot for another play, where a Christian maiden is escaping from the lions. It is the surprisingness of this scene that makes it so absurd, and by sub-title and suggestion the incident is excellently embellished. The close is boxing, fast and furious, and the use by the producer of his wife (who, so far, has been unknown as such to the combatants) in order to inspire jealousy and give vigour to the contest, is quite attractively set out.

Taken all round the series is superior to the first series, and programs in which these are used will be considerably brightened.

The Romance of Lost Valley.

Average Alaskan story introducing wild Canadian life.

RELEASED BY WARDOUR FILMS.

Length, 7,400 *ft.*

Release Date, not yet fixed.

THIS picture, which Wardour Films screened in London this week, is set principally among the snows of Alaska, although it has its beginnings father south in Seattle. Opportunity is taken to introduce a good many nature pictures of animals, and for some time the action of the picture appears held up while we witness the gambols of bears, the fights of badgers, and the procession of deer, porcupines, coyotes, etc., through the picture. Nell Shipman is the star, and her familiarity with these seemingly wild pets will prove a great attraction for lovers of nature.

The story has its less pleasant features, but these become fewer as the story proceeds. Nell Shipman is Faith Diggs, who is making a precarious living for herself and her invalid father, "The Skipper," when she encounters Mark Leroy, a gambler, in Seattle. Leroy makes a business of procuring girls for the Monte Carlo dance hall in Dawson. Faith's dreams are of the north, and she begs Leroy to give her a grub-stake that she may make a fresh start in Alaska. Leroy gives her the money, and on the way north pretends to marry her. This, despite the fact that he has a wife already. Faith, believing she is meeting the elite of the town, is introduced as the new "Queen of the Yukon." From Dawson Kate, a woman of the dance hall, she learns the truth about Leroy. Guided by Malamute Mike, an old prospector, Faith takes Leroy's dog team and, with her father, strikes out into the wilderness. The Spring thaw overtakes the travellers, the sledge is stranded, the supplies gone, and "The Skipper" delirious. Malamute Mike takes them to Dawson Kate's cabin, where her son Jeb is working a mine. Faith goes in search of firewood, is frightened by a cougar and becomes lost. Befriended by a bear, she wanders through the valley and encounters the forest life of the place—porcupines, beavers, badgers, deer, coyotes, skunks, elk, and scores of other animals and birds, until Faith is swept into astonishing adventures which culminate in a breath-taking thrill.

The part of Malamute Mike, the half-witted man who has forgotten the whereabouts of his mine, is thoroughly well interpreted, and he is by way of being the most interesting character in the picture. There are plenty of fights and shootings and narrow escapes throughout the film, most of them staged in a conventional manner. "The Romance of Lost Valley" will make a useful program picture.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

The Hypocrites.

Screen version of famous stage play, which is somewhat unconvincing.

RELEASED BY GRANGER'S.
Length, 6,000 *ft.*
Release Date, not yet fixed.

HENRY ARTHUR JONES'S famous play, "The Hypocrites," is known far and wide throughout the theatrical world. It achieved a tremendous success when it was produced years ago, and helped to bring into fame the celebrated playwright. The screen version of this play, which Granger's showed to the trade last week, does not quite come up to the standard we expected. For one thing, the film does appear to drag considerably in parts and could do with a little useful cutting and some better sub-titling. The story deals, as readers probably know, with life in a country village where the curate struggles against a sequence of lies and hypocrisy, culminating in a vigorous denunciation of the squire and his fellows. Unfortunately, this photoplay is so unconvincing in its first reels that by the time the finale is reached one does not get the real measure of thrill when the curate denounces the village squire and his friends as liars and hypocrites that one should do. The trouble with this production is, that it really leaves one cold where one should be in the grip of emotion. The story briefly is as follows:

As a self-appointed guardian of the village morals, Wilmore, the sanctimonious squire of Weybury, insists that a farm labourer shall marry a girl whom he has got into trouble. Meanwhile, it transpires that Wilmore's son, Leonard, who has become affianced to an heiress with a view to restoring the family fortunes, is responsible for the trouble of Rachel, a girl artist he met in Holland. Relying upon Leonard's promise to marry her, Rachel visits the Wilmores' house, but is persuaded by Mrs. Wilmore to renounce her claim for the sake of Leonard's career. The facts become known to Edgar Linnell, a young curate, who has already antagonised the squire by championing the rights of poor tenants. Refusing to be bribed into silence, Linnell denounces the Wilmores as hypocrites, but, with Rachel's aid, they succeed in refuting his charge. Realising the cowardice of his behaviour, however, Leonard confounds his parents by acknowledging his duty to Rachel.

Wyndham Standing, who enacts the principal part, viz., that of the curate, in this photoplay, is not best suited to the production. His performance is not entirely convincing and, consequently, he does not quite succeed in carrying his audience with him. Sydney Paxton, as the lord of the village, is extremely good, whilst Lillian Douglas acquits herself remarkably well.

"The Hypocrites" is an interesting photoplay which will appeal on account of its title, and will attract picture-goers.

Art—And the Woman.

A Nordisk film—but not the best of the brand.

RELEASED BY NORDISK.
Length, 4,600 *ft.*
Release Date, not yet fixed.

FOR all who like films of a gloomy or morbid description, with a death-bed scene and a forced "happy" ending, this production will, no doubt, provide a moderate entertainment. It is a Norwegian picture, founded on a novel by Betty Marie Allberg, and featuring Beryl Ibsen. The story is not a very strong one, and many of the scenes fail to carry conviction. The plot, briefly summarised, runs as follows:

Discovering his wife, Naomi, in the arms of Paul Selwyn, Phillip Reece turns her from his house and kills the treacherous young man in a duel. Naomi is an accomplished violinist, and she turns to the stage for a profession. After many years of struggling, she becomes famous as Cecile Dufrey. In a Bohemian club she meets Stella, an aspirant to fame in the world of music, and, when the young girl is taken ill, she assists in nursing her. Naomi discovers that Stella is her own daughter, whom she has not seen for fifteen years, and who ran away from the gloomy home of her father. Naomi summons Phillip to the bedside of the girl, whose death brings about the reconciliation of her father and mother.

An air for the violin recurs at frequent intervals throughout "Art—and the Woman"—played first by the mother, then the daughter, and again by the mother at the height of her professional triumph. These talented musicians appear to know only one tune. It is quite a good tune, but it becomes monotonous after a time. The whole play, in fact, is rather monotonous and long drawn out, and cannot be commended as one of the best specimens of Nordisk art. But from a production point of view the film maintains the consistently high standard associated with the name of the Danish organisation. If the subject chosen in this instance had been a little less gloomy the splendid technique employed might have shone out more brilliantly. The film is well served, however, by the cast, all of whom act with intensity and a perfect knowledge of screen values. Being on the sombre side, "Art—and the Woman" should make an acceptable offering to audiences who prefer their film programs to contain a touch of sadness and melancholy.

Lewis-Todd Fight.

Film of the big boxing match.

RELEASED BY PATHE.
Length
Release Date, Immediately.

THE film of the Lewis—Todd fight has come out extremely well, the best part of the twenty-round contest being admirably photographed. In it we see Lewis meeting his master, and the film faithfully records the excellent showing that Todd made in this match. It will interest all those who care for boxing, and it is to be released immediately.

Jiu Jitsu.

Interesting companion picture to "The Art of Self-Defence."

RELEASED BY PHILLIPS.
Length, Two Reels.
Release Date, Immediate.

FINDING your opponents' weak spot is the secret of success in every walk of life, and an assurance of victory in the realm of sport or physical contest. Phillips Films set out in this very interesting two-reeler to demonstrate the means by which attacks upon the person can be rendered abortive by the putting into practice of the system of Jiu-Jitsu which Captain Leo McLaglan has modernised and taught to large numbers of police, soldiers and sailors in Great Britain.

As with its companion picture, "The Art of Self-Defence," the ultra rapid camera has been used in a most illuminating manner, and there will be few among the juveniles who see this picture who will not attempt some of the methods portrayed, to the surprise and chagrin of their fellows. Captain McLaglan is fortunate in having as his lay figure a man who is an adept in falling, the first great lesson to be learned in this art, and in slow motion it is easy to see how he uses the muscles of the back as cushions to break the force of the impact. The film inspires one with the desire to know Jiu-Jitsu by actual demonstration, to throw or be thrown, to look or be locked in the gymnasium. It all seems so uncanny that a slight pressure or twist can put out of action a strong, determined athlete.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

The Impersonators.

A picture of Texan ranch life, which includes the familiar Buck Jones stunts.

RELEASED BY FOX.

Length, 4,658 *ft.*

Release Date, *November* 12, 1923.

THIS Texan story introduces Buck Jones as Con Daly, nephew and heir of a rancher, and, as is expected in a picture in which this actor figures, horseback stunts and daring riding, boarding trains from horseback, and running along the top of speeding railway carriages, are features of the picture.

Judson Malone, owner of a ranch in Texas, suspects his foreman, John Hampton, of defrauding him. His suspicions confirmed, he writes to the District Attorney asking for an indictment, and Hampton gains knowledge of this. He gains possession of the letter and instigates a plot to thwart the ranch owner. Malone is waylaid, and, while Bud Moore, his tool, is holding heated altercation with him, Hampton, concealed in a shrubbery, shoots his employer, whose body falls into a swiftly-running stream and disappears.

Meanwhile, Con Daly, nephew of Malone, banished by his irate uncle three years previously on account of his extravagant escapades, receives a letter from his relative beseeching him to return. Daly's departure for home is hurried by thrilling happenings, when he befriends a beautiful girl and saves her from compulsory marriage to a man she does not love. In flight from his pursuers, after having assured the girl's happiness by a hasty marriage to her sweetheart, Daly escapes by leaping from his horse to the footboard of a moving train. His courage and daring attract the attention of Della Moore, who is on the way to see her brother, imprisoned for Malone's disappearance. Mutually attracted, the pair are compelled to part unceremoniously, when Con has to flee from the train inspectors.

Hampton, meanwhile, has fostered his scheme to gain possession of the Malone property by installing The Rambling Kid as the rightful heir, while Della's visit to the foreman to plead for help for her brother furthers his plans. At first obdurate, Della finally consents to impersonate Patricia Daly to save her brother's life. Expecting to meet his uncle, Con rides gaily to the ranch to be greeted by his train acquaintance, and is surprised to learn that she is Patricia Daly. Upon Hampton's appearance, Daly's suspicions are aroused by the presentation of Con Daly, and he resolves to keep his identity secret until the mystery is solved.

Engaged in ranch duties, Con quickly gains an insight into Hampton's plot, as a result of which he is substituted for The Rambling Kid, and, together with Della, sworn in as the rightful heirs to Malone's property. On the return journey, a dishevelled figure emerges from the woods, who proves to be Con's uncle, and the revelations which follow result in Hampton receiving a thrashing and orders to disappear. Malone's return frees Della's brother, while Con is made happy when the girl agrees to keep the name she has adopted.

There are some picturesque settings in the picture, and throughout the photography is first class. "The Impersonators" will make an acceptable program picture in any hall.

Round the World in Eighteen Days.

A breathless episode picture full of stunts and comedy situations.

RELEASED BY EUROPEAN.

Length, Twelve Episodes.

Release Date, September 6, 1923.

A TWELVE-EPISODE picture, with an attractive Jules Verne title, was trade shown by European this week. It is a picture in which "hustle" is written in large letters, and with William Desmond as the champion globe-trotter, the film has its full share of adventure and hair-raising stunts.

Desmond is Phileas Fogg, the third grandson of the famous globe-trotter of Jules Vernes's classic adventure story, and starts a whirlwind trip around the world to get proxies from widely-scattered stock holders of a great international fuel company. This company is headed by Matthew Harlow, the father of Madge, young Fogg's fiancée. Unless he can get around the world in eighteen days and obtain the needed proxies, a powerful clique in the fuel company, headed by Wallace Brenton, the vice-president, will seize control of the company, and swindle the poor with a new and supposedly cheap substitute for coal. Madge is obliged to join Phileas in his spirited world tour to help in gaining the proxies for her father. The Brenton forces try every way in their power to delay Phileas. The two circumnavigators meet with adventure after adventure, danger after danger, in aeroplanes, in submarines, in express trains, in the dens of Paris, in the desert, in the mystery temples of India, in China's gang world, and elsewhere. They finally reach New York again in time to defeat the Brenton crowd, and assure the boon of cheap fuel to humanity. Phileas Fogg and Madge are married and give up globe-trotting.

Three episodes were shown at the trade show. Chapter one, New York; chapter two, London; chapter three, Paris; the subsequent chapters having as their locales Monte Carlo, the Arabian desert and Constantinople, Delhi, Shanghai, Tokio, Honolulu, San Francisco and New York. Naturally, the breathless hurry of the trio—Fogg, his fiancée, and Jiggs his valet—leads to all sorts of absurd adventures, and when they are not eating up the mileage by seaplane, submarine, liner, motor-car—but the list is too long—they are tumbling into and out of comedy situations.

Chapter two, by the way, gives us an amusing picture of what English customs are in the American mind. Brenton, the enemy, cables to his English agent to get the travellers arrested. The English agent telephones to "the sea coast section of Scotland Yard," which immediately gets busy, and the coast is soon peopled with police on motor-bicycles (American pattern) who search the sky with telescopes. But the adventurers land and seize a motor-car to escape in, whereupon the police of "the sea coast section of Scotland Yard" pursue the fleeting car upon their motor-bicycles, firing revolvers at the fugitives (again according to the American model). The holder of the proxy lives at York Street, Portman Square, a residence very unlike the London town house of our acquaintance, with a mass of thick trees before, and a country house garden behind. But these are anachronisms at which no one will boggle, for the whole adventure is conceived and carried out in an extravagant atmosphere, and with the comedy introduced the picture is like a really vigorous rag.

Twenty Years After.

M. Diamant-Berger's fine successor to "The Three Musketeers."

RELEASED BY GAUMONT.

Length, Fifteen Two-Reel Episodes.

Release Date, Weekly from September 3, 1923.

IMPRESSIVELY constructed sets, wide and deep outdoor features of "Twenty Years After," the fifteen-episode features of "Twenty Years After," the fifteen-episode serial trade shown by Gaumont this week. It is, of course, the work of M. Diamant-Berger, whose "Three Musketeers" has met with such great success in this and other countries, and is a film adaptation of the great novel by Alexandre Dumas and

(*Continued on page 37.*)

Digitized by Google

COMING UNIVERSAL - JEWELS

THE GREATEST PICTURE UNIVERSAL EVER MADE

Carl Laemmle presents

BOOTH TARKINGTON'S MASTERPIECE

The Flirt

BOOTH TARKINGTON

THE PICTURE EVENT OF THE YEAR

Since its inception 20 years ago Universal Pictures Corporation has produced something over 5000 Photoplays. "In my opinion THE FLIRT is the best Picture Universal has ever made."

Carl Laemmle.

EUROPEAN MOTION PICTURE Co. Ltd. 103 Wardour St. London W1 and branches.

Digitized by Google

REVIEW OF NEW PRODUCTIONS—*Continued.*

The Impersonators.

A picture of Texan ranch life, which includes the familiar Buck Jones stunts.

RELEASED BY FOX.

Length, 4,658 ft.

Release Date, November 12, 1923.

THIS Texan story introduces Buck Jones as Con Daly, nephew and heir of a rancher; and, as is expected in a picture in which this actor figures, horseback stunts and daring riding, bandits' trains from horseback, and running along the top of speeding railway carriages, are features of the picture.

Judson Malone, owner of a ranch in Texas, suspects his foreman, John Hampton, of defrauding him. His suspicions confirmed, he writes to the District Attorney asking for an indictment, and Hampton gains knowledge of this. He gains possession of the letter and instigates a plot to thwart the ranch owner. Malone is waylaid, and, while Bud Moore, his rival, is holding heated altercation with him, Hampton, concealed in a shrubbery, shoots his employer, whose body falls into a swiftly-running stream and disappears.

Meanwhile, Con Daly, nephew of Malone, banished by his irate uncle three years previously on account of his extravagant escapades, receives a letter from his relative beseeching him to return. Daly's departure for home is barred by thrilling happenings, when he befriends a beautiful girl and saves her from compulsory marriage to a man she does not love. In flight from his pursuers, after having assured the girl a happiness by a hasty marriage to her sweetheart, Daly escapes by leaping from his horse to the footboard of a moving train. His courage and daring attract the attention of Della Moore, who is on the way to see her brother, imprisoned for Malone's disappearance. Mutually attracted, the pair are compelled to part unceremoniously, when Con has to flee from the train inspectors.

Hampton, meanwhile, has fostered his scheme to gain possession of the Malone property by installing The Rambling Kid as the rightful heir, while Della's visit to the foreman to plead for help for her brother furthers his plans. At first obdurate, Della finally consents to impersonate Patricia Daly to save her brother's life. Expecting to meet his uncle, Con rides gaily to the ranch to be greeted by his train acquaintance, and is surprised to learn that she is Patricia Daly. Upon Hampton's appearance, Daly's suspicions are aroused by the presentation of Con Daly, and he resolves to keep his identity secret until the mystery is solved.

Engaged in ranch duties, Con quickly gains an insight into Hampton's plot, as a result of which he is substituted for The Rambling Kid, and, together with Della, sworn in as the rightful heirs to Malone's property. On the return journey, a dishevelled figure emerges from the woods, who proves to be Con's uncle, and the revelations which follow result in Hampton receiving a thrashing and orders to disappear. Malone's return frees Della's brother, while Con is made happy when the girl agrees to keep the name she has adopted.

There are some picturesque settings in the picture, and throughout the photography is first class. "The Impersonators" will make an acceptable program picture in any hall.

Round the World in Eighteen Days.

A breathless episode picture full of stunts and comedy situations.

RELEASED BY EUROPEAN.

Length, Twelve Episodes.

Release Date, September 6, 1923.

A TWELVE-EPISODE picture, with an attractive Jules Verne title, was trade shown by European this week. It is a picture in which "hustle" is written in large letters, and with William Desmond as the champion globe-trotter, the film has its full share of adventure and hair-raising stunts.

Depicted is Phileas Fogg, the third grandson of the famous globe-trotter of Jules Vernes's classic adventure story, and starts a whirlwind trip around the world to get proxies from widely-scattered stock holders of a great international fuel company. This company is headed by Matthew Harlow, the father of Madge, young Fogg's fiancée. Unless he can get around the world in eighteen days and obtain the needed proxies, a powerful clique in the fuel company, headed by Wallace Brenton, the vice-president, will seize control of the company, and swindle the poor with a new and supposedly cheap substitute for coal. Madge is obliged to join Phileas in his spirited world tour to help in gaining the proxies for her father. The Brenton forces try every way in their power to delay Phileas. The two circumnavigators meet with adventure after adventure, danger after danger, in aeroplanes, in submarines, in express trains, in the dens of Paris, in the desert, in the mystery temples of India, in China's gang world, and elsewhere. They finally reach New York again in time to defeat the Brenton crowd, and assure the boon of cheap fuel to humanity. Phileas Fogg and Madge are married and give up globe-trotting.

Three episodes were shown at the trade show. Chapter one, New York; chapter two, London; chapter three, Paris; the subsequent chapters having as their locales Monte Carlo, the Arabian desert and Constantinople, Delhi, Shanghai, Tokio, Honolulu, San Francisco and New York. Naturally, the breathless hurry of the trio—Fogg, his fiancée, and Jiggs his valet—leads to all sorts of absurd adventures, and when they are not eating up the mileage by seaplane, submarine, liner, motor-car—but the list is too long—they are tumbling into and out of comedy situations.

Chapter two, by the way, gives us an amusing picture of what English customs are in the American mind. Brenton, the enemy, cables to his English agent to get the travellers arrested. The English agent telephones to "the sea coast section of Scotland Yard," which immediately gets busy, and the coast is soon peopled with police on motor-bicycles (American pattern) who search the sky with telescopes. But the adventurers land and seize a motor-car to escape in, whereupon the police of "the sea coast section of Scotland Yard" pursue the fleeting car upon their motor-bicycles, firing revolvers at the fugitives (again according to the American model). The holder of the proxy lives at York Street, Portman Square, a residence very unlike the London town house of our acquaintance, with a mass of thick trees before, and a country house garden behind. But these are anachronisms at which no one will boggle, for the whole adventure is conceived and carried out in an extravagant atmosphere, and with the comedy introduced the picture is like a really vigorous rag.

Twenty Years After.

M. Diamant-Berger's fine successor to "The Three Musketeers."

RELEASED BY GAUMONT.

Length, Fifteen Two-Reel Episodes.

Release Date, Weekly from September 3, 1923.

IMPRESSIVELY constructed sets, wide and deep outdoor features of "Twenty Years After," the fifteen-episode features of "Twenty Years After," the fifteen-episode serial trade shown by Gaumont this week. It is, of course, the work of M. Djamant-Berger, whose "Three Musketeers" has met with such great success in this and other countries, and is a film adaptation of the great novel by Alexandre Dumas and

(*Continued on page 37.*)

Digitized by Google

COMING UNIVERSAL-JEWELS

THE GREATEST PICTURE UNIVERSAL EVER MADE

Carl Laemmle presents

BOOTH TARKINGTON'S MASTERPIECE

The Flirt

BOOTH TARKINGTON

UNIVERSAL JEWEL
with this Brilliant Cast

EILEEN PERCY
HELEN JEROME EDDY
GEORGE NICHOLS
EDWARD HEARNE
BUDDY MESSENGER
HAROLD GOODWIN
LLOYD WHITLOCK

directed by
HOBART HENLEY

THE PICTURE EVENT OF THE YEAR

"Since its inception 10 years ago Universal Pictures Corporation has produced something over 5500 Photoplays In my opinion THE FLIRT is the **best** Picture Universal has ever made".

Carl Laemmle.

EUROPEAN MOTION PICTURE C°., L°., 169, Wardour St., London, W.1. and branches.

Digitized by Google

COMING UNIVERSAL – JEWELS

OUIDA'S IMMORTAL NOVEL

UNDER TWO FLAGS

THE PICTURE MAGNIFICENT

with

PRISCILLA DEAN

in the most magnificent rôle of her career

In America "Under Two Flags" is breaking house records everywhere

EUROPEAN MOTION PICTURE CO LTD

169, Wardour St., W.1. and branches

Digitized by Google

COMING UNIVERSAL - JEWELS

OUT OF A FIERY CHAOS CAME LOVE!

A HOBART HENLEY PRODUCTION

CARL LAEMMLE presents

That Lass o' Lowries

starring PRISCILLA DEAN

From the Famous novel by FRANCES HODGSON BURNETT Author of "LITTLE LORD FAUNTLEROY" "A LADY OF QUALITY" etc

In her most sensational Melodramatic Thriller Adapted from a novel read by millions With a story set in an English mining village it is packed with Sensations Romance Thrill and carries a climax that is staggering in its power

EUROPEAN MOTION PICTURE CO. [illegible] and branches

Digitized by Google

COMING UNIVERSAL — JEWELS

OUIDA'S IMMORTAL NOVEL

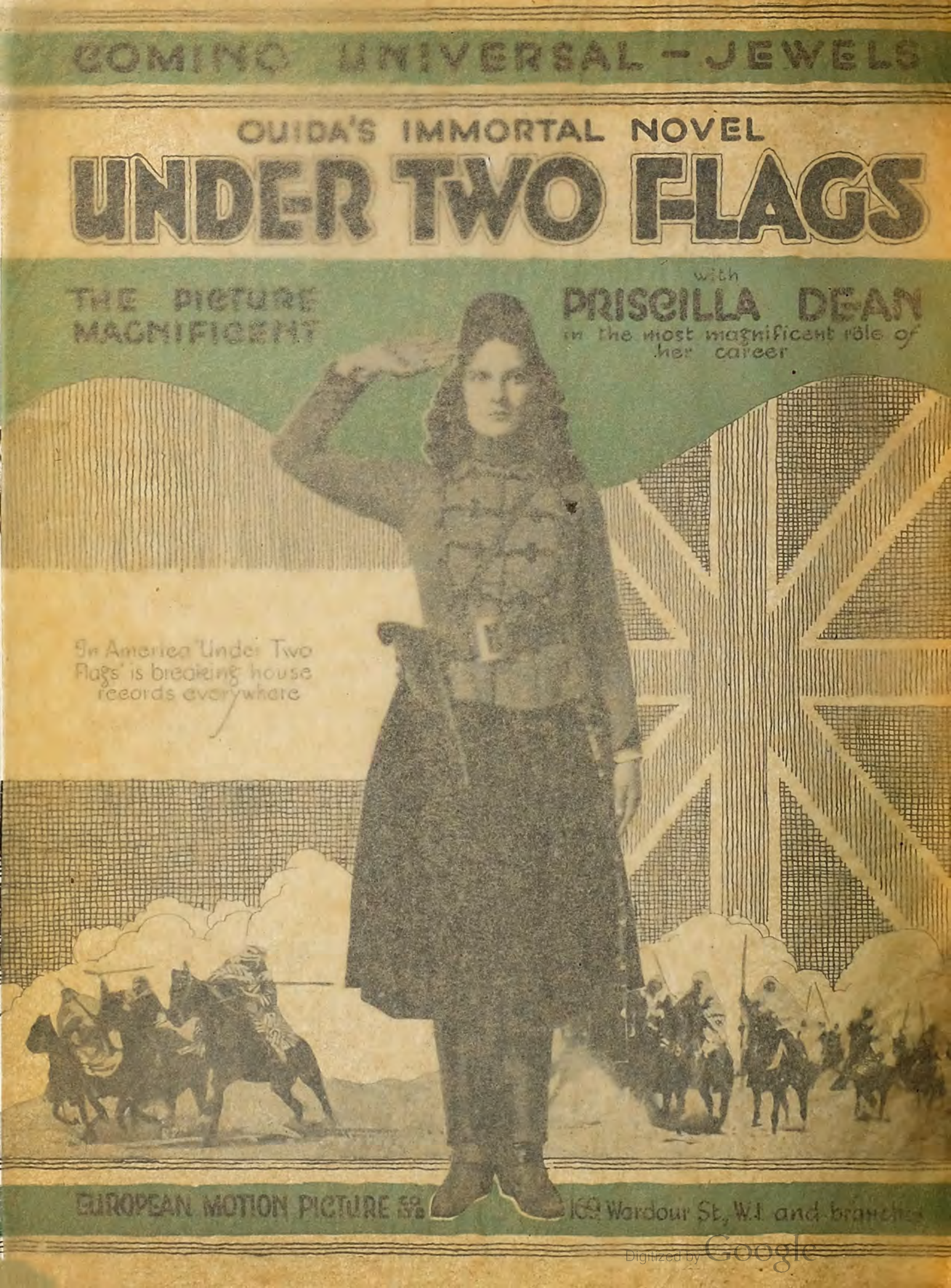
UNDER TWO FLAGS

THE PICTURE MAGNIFICENT

with

PRISCILLA DEAN

in the most magnificent rôle of her career



'In America 'Under Two Flags' is breaking house records everywhere

EUROPEAN MOTION PICTURE Co. 169 Wardour St, W.1 and branches

Digitized by Google

COMING UNIVERSAL — JEWELS

OUT OF A FIERY CHAOS CAME LOVE!

A HOBART HENLEY PRODUCTION

CARL LAEMMLE presents

That Lass o' Lowries

starring **PRISCILLA DEAN**

From the Famous novel by **FRANCES HODGSON BURNETT** Author of "LITTLE LORD FAUNTLEROY" "A LADY OF QUALITY" etc

In her most sensational Melodramatic Thriller. Adapted from a novel read by millions. With a story set in an English mining village, it is packed with Sensations, Romance, Thrill and carries a climax that is staggering in its power

EUROPEAN MOTION PICTURE Co. LTD. 169 Wardour St., London W1.

Digitized by Google

COMING UNIVERSAL-JEWELS

THE SHOWMAN'S BIGGEST BET

FOOLISH WIVES

With

HOUSE PETERS

AND A GREAT ALL-STAR CAST

"Wonderful scenic backgrounds, expressive acting—beautiful photography—extraordinarily impressive. This will thrill all cinema-goers."

The Daily Mail.

During its 11 weeks run it has been played to capacity houses in the 320 Leading Picture Houses in every Principal City in the U.K., covering a population of 24 millions.

Now being booked for **SECOND SHOWING** at many of these Houses.

The KENTUCKY DERBY

Featuring REGINALD DENNY

the hero of "THE LEATHER PUSHERS"

It has every element that makes for success in a melodrama—suspense—smashing thrills—crashing climaxes and an authentic representation of the great American Derby, with a Race Finish that lifts them out of their seats.

EUROPEAN MOTION PICTURE Co., Ltd. 169, Wardour St., London, W.1, and branches.

Digitized by Google

REVIEW OF NEW PRODUCTIONS

Continued from page 32.

August Maquet, which was the sequel to the former's highly successful "Les Trois Mousquetaires."

The story deals with the events in France and England twenty years after the period of the first story when Cardinal Mazarin had succeeded to Richelieu and revolution was in the air in England as well as in France. Of the old party of four who figured in the earlier picture, D'Artagnan alone remains attached to the profession of arms, his comrades having taken up the quieter life of country gentlemen, and, in the case of Aramis, the vocation of priest. The troublous times, due to the discontent of the mob, cause Mazarin to call upon D'Artagnan, with the request that he would gather together his companions to the support of the royal house, and, together with his former valet, the soldier sets out to find them. Then their adventures begin, and there is added to their party the young Vicomte de Bragelonne, a lad whom Porthos has adopted.

The outstanding incidents in the story are the reunion of the four Musketeers, and also their separation again by division into opposing camps; the battle of Lens where the French defeated the Spaniards; the celebration of the victory in Paris; the rebellion of the Parisians against Cardinal de Mazarin and the Queen Regent of France; the flight from Paris of the young King Louis XIV.; the Battle of Charenton, where Frenchmen fought Frenchmen; the capture of Charles I. by the English Parliamentary army under Oliver Cromwell, and his trial and execution.

The episodes shown on Wednesday were Nos. 1, 2, 5, and 12, and the plan adopted, though it broke the continuity of the picture, gave a better indication of the sustained quality of the film than would have been the case had the usual course of showing the first four been adopted. Episodes 1 and 2 were, of course, largely in the form of an introduction giving the atmosphere, and the setting out of D'Artagnan to find his fellows, but even these incidents are set forth with a sense of adventure which will whet interest in the subsequent chapters. In Episode 5 appears Mordaunt, son of Milady De Winter, who was ordered to be put to death by the musketeers in the earlier story. The son is burning to avenge his mother's death, and chance brings him to the bedside of her hangman who, under orders, effected her death. This strong desire for revenge becomes henceforth the main plot of the story, and Mordaunt is ever frustrating the plans of the companions-in-arms. It is in this episode, too, that the war with Spain figures, with its scenes of armies sweeping across a wide plain, charging the Spanish defenders of the position on horseback, and [illegible] reforming—a mighty army. M. Diamant-Berger was [illegible] in being able to employ such a large army of supers, as without them much of the value of these scenes would [illegible]

A Crowd Scene in "Twenty Years After."

AN AUTHOR'S PRAISE

After a private [illegible] H. De Vere Stacpoole writes as follows: "I [illegible] on the film of 'The [illegible] piece of work, quite [illegible] seen, and made as I believe [illegible] convention and the [illegible] to nature for [illegible] spirit as well as [illegible]

Provincial trade shows of [illegible] next week.

'THE KID" TO BE REVIVED

[illegible]

Digitized by Google

COMING UNIVERSAL-JEWELS

With
HOUSE PETERS
AND A GREAT
ALL-STAR CAST

"Wonderful scenic backgrounds, expressive acting—beautiful photography—extraordinarily impressive. This will thrill all cinema-goers."

The Daily Mail.

THE SHOWMAN'S BIGGEST BET

The KENTUCKY DERBY

Featuring REGINALD DENNY
the hero of "THE LEATHER PUSHER."

It has every element that makes for success in a melodrama [illegible] suspense-inspiring thrill-creating [illegible] authentic representation of the great American Derby with a Race Scene that lifts them out of their seats.

FOOLISH WIVES

EUROPEAN MOTION PICTURE C^o, L^{TD} 169, Wardour St., London, W. [illegible]

Digitized by Google

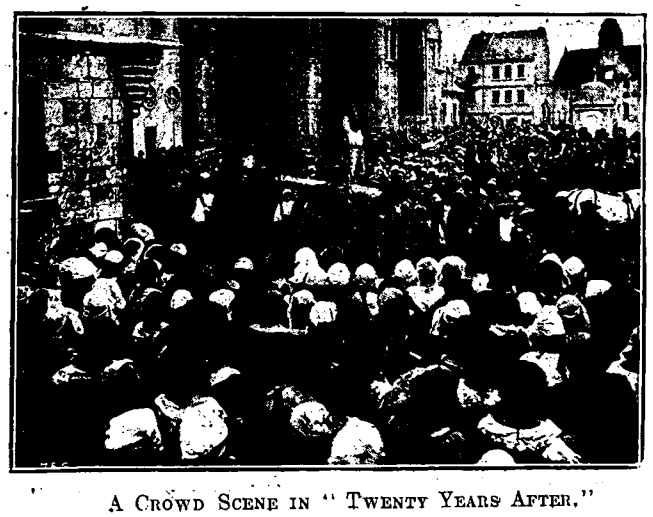
REVIEW OF NEW PRODUCTIONS—*Continued from page 32.*

August Maquet, which was the sequel to the former's highly-successful "Les Trois Mousquetaires."

The story deals with the events in France and England twenty years after the period of the first story when Cardinal Mazarin had succeeded to Richelieu and revolution was in the air in England as well as in France. Of the old party of four who figured in the earlier picture, D'Artagnan alone remains attached to the profession of arms, his comrades having taken up the quieter life of country gentlemen, and, in the case of Aramis, the vocation of priest. The troublous times, due to the discontent of the mob, cause Mazarin to call upon D'Artagnan, with the request that he would gather together his companions to the support of the royal house, and, together with his former valet, the soldier sets out to find them. Then their adventures begin, and there is added to their party the young Vicomte de Bragelonne, a lad whom Porthos has adopted.

The outstanding incidents in the story are the reunion of the four Musketeers, and also their separation again by division into opposing camps; the battle of Lens where the French defeated the Spaniards; the celebration of the victory in Paris; the rebellion of the Parisians against Cardinal de Mazarin and the Queen Regent of France; the flight from Paris of the young King Louis XIV.; the Battle of Charenton, where Frenchmen fought Frenchmen; the capture of Charles I. by the English Parliamentary army under Oliver Cromwell, and his trial and execution.

The episodes shown on Wednesday were Nos. 1, 2, 5, and 12, and the plan adopted, though it broke the continuity of the picture, gave a better indication of the sustained quality of the film than would have been the case had the usual course of showing the first four been adopted. Episodes 1 and 2 were, of course, largely in the form of an introduction giving the atmosphere, and the setting out of D'Artagnan to find his fellows, but even these incidents are set forth with a sense of adventure which will whet interest in the subsequent chapters. In Episode 5 appears Mordaunt, son of Milady De Winter, who was ordered to be put to death by the musketeers in the earlier story. The son is burning to avenge his mother's death, and chance brings him to the bedside of her hangman who, under orders, effected her death. This strong desire for revenge becomes henceforth the main plot of the story, and Mordaunt is ever frustrating the plans of the companions-in-arms. It is in this episode, too, that the war with Spain figures, with its scenes of armies sweeping across a wide plain, charging the Spanish defenders of the position on horseback, and forming and reforming—a mighty army. M. Diamant-Berger was fortunate in being able to employ such a large army of supers, as without them much of the value of these scenes would have been lost.



A Crowd Scene in "Twenty Years After."

But the scene that will impress English audiences most will be the splendidly-conceived and admirably managed execution of Charles I. in Whitehall. The big sets erected specially for the purpose are fine examples of impressive backgrounds, and the massing of the large crowds into the picture and their handling are matters upon which the producer deserves congratulation. The one fault to be found with this scene is that the appearance of the crowd suggests a summer's day, whereas the actual January day of the execution was dull, with just a burst of sunshine for a brief moment. A crowd assembling on a winter's day would have come more warmly clad than the picture suggests. There are few, however, who will complain on this score, as the general effect of the picture will claim their admiration.

Many of the old favourites of "The Three Musketeers" will be seen in this film, the only chief character who is a stranger being D'Artagnan, who is acted by M. Yonnel. Pierrette Madd has a fine little part as the Vicomte de Bragelonne.

Halls where M. Diamant-Berger's former serial has been a success can make no mistake in booking its sequel.

AN AUTHOR'S PRAISE.

AFTER a private view of "The Blue Lagoon" the author, H. De Vere Stacpoole, wrote the I.V.T.A., Ltd., as follows: "I feel that I must write to congratulate you on the film of 'The Blue Lagoon.' . . . It is a wonderful piece of work, quite distinct from any screen picture I have ever seen, and made so, I believe, by the fact that you have cast convention and the tricks of the studio aside and gone straight to nature for your effects—carrying your actors with you in spirit as well as body."

Provincial trade shows of this production will be announced next week.

"THE KID" TO BE REISSUED.

EXHIBITORS will be interested to know that Pearl Films have decided to reissue "The Kid" on October 1, and we shall then have the pleasure of being able again to see Chaplin go through the whole gamut of emotions—the joys and trials of parenthood, its pleasures and anxieties. The accompanying illustration shows the great comedian in an attractive pose, and the expression on Charlie's face is worth studying, combining, as it does, wistful pleasure and wonderment.

Digitized by Google

ROUND THE MANCHESTER TRADE.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

Tom Preston, Kilner's New Branch Manager—Special Presentation of "The Prodigal Son"—A Social Function—"Twenty Years After"—Clashing Trade Shows—Horder Installed—Organ Recitals at the Piccadilly—Annual Meeting of Lancashire K.R.S.

MR. TOM PRESTON.

I DON'T think I was guilty of exaggeration last week when I said that Mr. F. W. Kilner "has secured as the new manager of his branch one of the smartest of the men identified with the trade locally." It will be generally agreed that Mr. Tom Preston, to whom I referred, answers this description. His record since he entered the trade several years ago proves this. Starting with the firm of John E. Blakeley in an inside position, he acquired there a knowledge of the business which stood him in excellent stead when later he "took to the road" on behalf of the Western Import Company. His conscientiousness and businesslike methods quickly won him favour with the showmen on whom it then became his duty to call, and his straight dealing and pleasing personality have brought him increased popularity since.

A Varied Career.

To paraphrase an old saw, it has been truthfully said, and by an exhibitor, too, that "Preston can get in where others fear to tread." For a period he served First National following his debut as a traveller with Western Import, and it was not surprising to those who knew him to hear when European first opened out here that he had been selected to take charge of their affairs. He now leaves European to join Kilner's; being an ambitious young man, he feels that the position to which he has been appointed will give him greater scope. And he is very enthusiastic about his new job. He assumes control of Kilner's branch office at 32, Cathedral Street, where he will be pleased to meet old and new friends, on Monday. He has been the recipient of many congratulations on his appointment, and if ability, energy, and good wishes can make success, then Tom Preston, of Kilner's, is assured of it.

Clashing Trade Shows.

The fact that trade shows of "The Prodigal Son," "Southward on the Quest," and "The Hypocrites" were shown in opposition to each other on Tuesday gives emphasis, I think, to my remarks in a recent issue on the evils of trade show clashing. Each of these *premieres* deserved, by the merit of the goods on offer, the maximum attendance, and there were certainly a large number of showmen desirous of viewing all, but afforded only the opportunity of seeing but one of them. There is no need for me to enlarge on the evils of trade show clashing, the instance cited must surely give abundant proof that the system which allows it is disadvantageous and a source of disappointment to all concerned.

Special Presentation of "The Prodigal Son."

The judgment of the Lancashire exhibitors of "The Prodigal Son," and the majority of them have seen it, is unanimous that it is deserving of the praise that has been lavished on it, of all the good things written and said about it. Some of them are of the opinion that it is the greatest British-made picture yet seen here, and generally they agree that it ought to be one of the greatest draws of the year. The first trade show at the Winter Gardens was preceded by a very appropriate and effective prologue, which reflects the greatest credit on that smart young Manchester showman, Earl St. John, of the Ardwick Picture Theatre, who, I believe, arranged it.

An advantage of this prologue is that it necessitates but small expense. The theatre curtain rises revealing a gauze curtain on which is a design of the book cover of "The Prodigal Son." Silhouetted behind it at first, against a background of rugged rocks, as a singer commences to render the erstwhile popular song, "Thora," are the figures of a man and a maid, representing Oscar and Thora, characters in the book and the film. Then, slowly, lights are raised until the figures are revealed plainly, suiting actions to the words of the song. They fade out during the chorus, and at the beginning of the second verse the man only is revealed, amidst the same surroundings, gazing sadly at the cross which marks Thora's grave. The words of the song "Thora," seem aptly applicable to the theme of the story which is afterwards screened, and this prologue, without being elaborate, made an excellent appeal.

Springer's Get Busy.

"Teddy" Horder, the local manager of Springer's, who have lately established themselves at 105-107 Corporation Street, where they are catering for all the wants of showmen excepting films, advises me that he has now managed to get a telephone installed in his office, and that the number is 9023 City, which he hopes exhibitors will please note! He has added to his staff Mr. Alf. Long, whose association with the trade has been, like his name, long. He will travel in the North-East Lancashire district.

Lancashire News for Lancashire Audiences.

PARKSTONE NEWS SERVICE

THE FIRST AND ONLY LANCASHIRE NEWS WEEKLY

To run in conjunction with your Regular Topical

Phone 310 POST: STUDIOS, LYTHAM. Telegrams: "Parkstone"

Why Don't YOU Give It a Run?

Digitized by Google

ROUND THE MANCHESTER TRADE—*Continued.*

"Twenty Years After."

The local trade show of "Twenty Years After," Gaumont's film sequel to Alexander Dumas's "The Three Musketeers," has been fixed to take place at the Gaiety on Tuesday next. Of the 15 episodes which this serial comprises only four will be shown, 1, 2, 5, and 12 respectively. These will also be on view in Gaumont's own theatre in the afternoon at 2-30 of the same day. According to reports, "Twenty Years After" is a very worthy successor indeed to "The Three Musketeers," which enjoyed much popularity among kinema patrons in this area.

Organ Recitals at the Piccadilly.

In addition to the musical half-hours on Fridays referred to in our last week's issue, the Piccadilly management are now introducing into their programs an organ recital daily between 1-15 and 1-45. For this the pictures are not stopped, but the subjects screened are either scenics or interest and educational pictures, in accompaniment to which that clever Lancashire organist, John Armitage, F.R.C.O., plays appropriately. It is evident that the people responsible for the destinies of this palatial Manchester hall agree with the advice given by our Editor in his article last week, when he said, "Give them good music." There are several Lancashire managers who have already discovered this to be sound advice, which, moreover, it pays to follow.

"Romance of History" Going Strong.

Miss Seligmann, of the Clarion, is very hopeful of being able to give details as to when "Whom the Gods Would Destroy" will be trade shown in the course of the next few weeks. Meantime this firm's "Romance of History" series are still in very satisfactory demand, and at the Deansgate particularly, where some of them have already appeared, have won public approval.

Matt Gill and Superb Arc Lamps.

In the window of the Palatine Film Company's premises, where Superb Productions, Ltd., have their local offices, there has been an attractive display of the Superb Arc lamps during the past week, and Mr. Matt Gill, of this company, who has been visiting the city again after a period in the Metropolis, has been singing its praises to local managers.

New Director for the Gaiety.

Mr. Edwin T. Heys has now become joint managing director with Mr. Jonah Lever, of the Gaiety. Mr. Heys is prominently identified with other kinemas in this city.

Back to the "Legit."?

For a considerable period there has been speculation regarding the future of one or two of the picture houses in Peter Street, which, of course, include the Royal and the Gaiety. It has been hinted that one or other of them may revert to the legitimate drama, and, whilst there are no indications that such will be the case for a while, the hint is probably not without foundation, and if not this year, probably during next year, it may be justified.

The Sports Association Dinner.

There has been a big rush for tickets for the second annual dinner and social organised by the Manchester Cinema Sports Association, and as the number is limited, applications for these, which are 10s. 6d. each, should be made at once to the secretary, A. Watson, at F.B.O. offices, to avoid disappointment. Arrangements have been made for a whist drive and dance to follow the dinner. The reception is timed for 6-15, dinner at 6-45, and carriages at 2 a.m. An enjoyable evening is promised by the organisers, who have proved in the past their ability to arrange successful functions of this character.

Pictures and Religious Bodies.

Among the devotees of the silent screen in this area, I learn, are a number of sisters belonging to a certain religious order. At their own establishment they have their own projector and screen, and the films are booked for them with local renting houses. One of their number is the operator for their shows, the programs for which, naturally, consist only of interest and educational pictures.

Good Comedies for Pearl.

Exhibitors in search of comedies should pay a call at the Pearl Offices, for Mr. Lew Harris, of this concern, advises me of the arrival of a new batch of Monty Banks Comedies, the first quartette of which he saw recently. He believes them to be better than the last series, starring the same comedian and equal or superior to any comedies he has ever seen. Several of these new Monty Banks comedies were favourably reviewed in our pages last week.

A Managerial Change.

Harry Clegg, the well-known kinema manager, who recently relinquished the reins of management at the Whitehall Picture House, Higher Openshaw, assumed control of the Oxford Picture House, Dukinfield, on Monday last.

Annual Meeting of Lancashire K.R.S.

At the Annual General Meeting of the Lancashire K.R.S. Centre, held at Pathé Frères offices on Wednesday last, Mr. Reginald C. Bromhead, the new President of the society, occupied the chair, and the General Secretary, Mr. Frank Hill, was also in attendance. The financial statement and annual report was presented by Mr. Frank Collinson, who, at the conclusion of the meeting, automatically retired from the secretaryship of the Centre, in which position he has rendered excellent work since its inception. Mr. Hill, the General Secretary, outlined the scheme for the future working of the provincial centres, which was adopted. Mr. Phillip Harrison, of the Famous-Lasky branch office, was unanimously elected to the chairmanship of the Centre for the present year, and under his able guidance it should continue to flourish. Many matters of importance to members were dealt with, and both Mr. Bromhead and Mr. Hill were cordially thanked for their attendance at the meeting.

SPECIAL CARBON OFFER

"SPRINGER" CARBONS.

	£	s.	d.				s.	d.	
25 mm. 12in.	3	0	0	100	18 mm. 6in.	15	0	100
22 mm. 12in.	2	5	0	100	16 mm. 6in.	10	0	100
20 mm. 12in.	1	19	0	100	14 mm. 6in.	8	4	100
18 mm. 12in.	1	9	6	100	12 mm. 6in.	6	0	100

J. SPRINGER, LTD.,

105/7 Corporation Street, Manchester.

'Phone: City 9023. Wires: "Kinebex," Manchester.

EVERYTHING FOR THE CINEMA

Digitized by Google

Kinema Activities in Liverpool Area

Famous-Lasky's New Program—Go-Ahead Enterprise at the New Walton.

From our Liverpool Correspondent.

THE Premier Film Services, Ltd., have, through their local manager, just concluded a deal resulting in the purchase of twenty-six two-reel comedies, featuring those well-known screen artistes, Percy and Ferdy. Save for a few minor exceptions made in the case of bookings effected on the pictures prior to their purchase, Premier have acquired the exclusive rights to hire these films in this territory.

Changes at Wallasey.

There has been a wholesale reshuffling of the cards in the seaside borough of Wallasey, so far as three of its principal amusement enterprises are concerned. The establishments referred to are the Hippodrome at the South end of the town, and the Tivoli and Palace kinemas in New Brighton. They are all the property of that enterprising entertainment purveyor, Pat Collins, Jun., T.C. Having been devoted to the purposes of *vaudeville* ever since it was opened, the Tivoli has now been converted into an up-to-date picture house, and opened as such last Monday evening, when an excellent program was submitted. The great Paramount production, "Saturday Night," was the big feature for the first half of the week, and Priscilla Dean in "Reputation" during the second half. The music is being provided by a combination known as the Piccadilly Orchestra. With regard to the Hippodrome, which has, in turn, been a home of the "legitimate," a kinema, and also a variety theatre, it will continue to provide vaudeville fare, and the Palace Kinema is to be used as a concert hall.

Famous-Lasky Representatives Back.

The outstanding attraction at the Futurist this week is the film, "Rob Roy," and in connection therewith the many attractive mural advertisements, of which different tartans form a conspicuous and artistic feature, have been exciting much interest on the part of the public.

Wardour Trade Shows.

W. B. Rawson, local manager for Wardour Films, had a trade show on Wednesday at the Palais de Luxe of a picture entitled "The Danger Point." Advantage was also taken of the same opportunity to introduce viewers to "Super Sex," a film which should have been trade shown on the 14th inst., but which, unfortunately, went astray in transit.

Famous-Lasky Representatives Back.

H. D. Nisbet and his able lieutenant, Auguste Denton, were full of enthusiasm in connection with their recent visit to London to attend the Famous-Lasky conference when I saw them the other day. While in London they had an opportunity of viewing several big Famous-Lasky productions, which are included in the forthcoming 1923-24 output of this house. They were particularly impressed with such pictures as "Man-slaughter," "The Old Homestead" (which they described as being as great a production from a pathetic and human point of view as they have ever witnessed), "The Valley of Silent Men," and "The Outcast." Invitations will be issued to exhibitors in due course to attend the trade shows, which will commence on March 9 at the Scala. Mr. Nisbet strongly advises all exhibitors in the territory to make a special point of attending these events, and, with the aid of his staff, he will be pleased to provide exhibitors with any information they may desire regarding the pictures named.

The Go-ahead Victory at Walton.

The name of Mrs. Austin Durrans, wife of the manager of the New Victory, in the Walton district, was inadvertently omitted from the list of prize-winners at the recent "Moulin Rouge" Carnival in Liverpool. She was awarded a handsome prize for her tasteful fancy costume depicting "Moongold." Speaking of the New Victory, Durrans is making a speciality, and a highly profitable investment it is proving from a box-office standpoint—of obtaining first runs, as far as the Walton zone is concerned, of various big films. For the first three nights of the present week he had "Dick Turpin's Ride to York," and, advertising the attraction, he requisitioned the services of a real, live "highwayman," who, mounted on a black horse, paraded the thoroughfares within a considerable area of the Victory. Immediately forthcoming attractions at this hall include "Atlantide," "The Sheik," and "Orphans of the Storm." A feature of the Victory is the highly-efficient orchestra under the baton of Martinique, who formerly travelled the most important parts of the world as a member of the orchestra conducted by the great American musician, Martinique, whose name the Victory conductor assumed upon the death of his former conductor. The most recent acquisition to the Victory orchestra is Mr. E. J. Stead, who has just retired from the Liverpool police after having been for many years a popular and familiar figure in the city in his rôle of drummer in the City Constabulary Band. An arrangement at the Victory which appeals strongly to its many patrons, by whom extensive advantage is taken of it, is the facility afforded of booking in advance all the stall and balcony seats.

A Walturdaw "Live Wire."

F. P. Maynes, Walturdaw's "live wire" in Liverpool, tells me that "Your Best Friend" (featuring Vera Gordon), of which he had a trade show recently, has been very well received by the exhibiting side of the trade generally, as also have the screamingly funny "Inkwell" comedies, for which there is in this area a great demand.

FAILURE TO TAKE PRECAUTIONS.

AT Teignmouth on February 12 Charles Henry Sayce, of the Riviera Kinema, was summoned for failing to provide adequate fire appliances at his kinema, with allowing films to be exposed when not in use, and with the films in his possession not being in a metal box. He was fined £2 on each charge—£6 in all. Frederick Easterbrook, operator, was fined £1 for not taking reasonable precaution against fire, it being stated that he was smoking in the operating chamber where there were inflammable films. The police evidence was that when asked where the fire appliances were Sayce replied that "There are none here, I told the operator to keep some sand and water here." This the operator denied, and when asked why the films were exposed, and why they were not in metal boxes, Sayce answered, "We shall be using them this evening." Defending Counsel pleaded "Guilty" to a technical offence, and appealed to the Bench to treat it as such.

Digitized by Google

"Restitution"

An epic of family love inspired by the heart song of centuries, "Eili, Eili," will be presented by the PHILLIPS FILM Co.
——— (by arrangement with Associated Ex. Inc.) ———

at the ALHAMBRA, LONDON, W.
On TUESDAY, February 27, at 11 a.m.

Digitized by Google

AFRICAN FILM

have pleasure

THEIR NEW BIG "SPECIAL"

"THE BLUE

From the world-famous romance
by H. de VERE STACPOOLE.

A SUPREMELY BEAUTIFUL

THE AUTHOR'S OPINION—"A wonderful piece o

TRADE SHOW:

AT THE

SOLE AGENTS:

THE INTERNATIONAL VARIETY

'Phone: REGENT 2620 (3 lines).

3 LEICESTER STREET

PROVINCIAL REPRESENTATIVES WHO WIL

IVTA

LANCS., CHES. and N. WALES: KILNER'S EXCLUSIVE FILMS, LTD., 32, Cathedral St., Manchester.
YORKS. and N. LINCS.: KILNER'S EXCLUSIVE FILMS, LTD., 18, Queen Victoria St., Leeds.
MIDLAND COUNTIES: KILNER'S EXCLUSIVE FILMS, LTD., 43, Temple Row, Birmingham.
S. WALES and W. of ENGLAND: TILNEY BROS., LTD.

Digitized by Google

PRODUCTIONS, Ltd.,

in submitting

"U" CERTIFICATE)

LAGOON"

RENDERING OF THE FASCINATING STORY.

ork, quite distinct from any screen picture I have seen . . . . I congratulate you."

Tuesday Next, February 27, at 11 a.m.

NEW GALLERY KINEMA.

AND THEATRICAL AGENCY, Ltd.

LEICESTER SQUARE, W.C. 2. Telegrams: "AFFILTRUS, WESTRAND."

OLD TRADE SHOWS DURING MARCH.

FOUR NORTHERN COUNTIES: H. A. WHINCUP, 77, Westgate Rd., Newcastle-on-Tyne.
SCOTLAND: BENDON TRADING COMPANY, 132, West Nile St., Glasgow.
IRELAND: EXPRESS FILM AGENCY, 7, Commercial Buildings, Dane St., Dublin.
4, Windsor Place, Cardiff.

IVTA

Digitized by Google

PREFERRED PICTURES

TRADE SHOW:

New Gallery Kinema,
Wednesday March 7,
at 11 a.m.——prompt.

THE WALTURDAW Co., Ltd.
46 Gerrard St., London, W.1.

Digitized by Google

ITS A PREFERRED PICTURE

SHADOWS

By WILBUR DANIEL STEELE

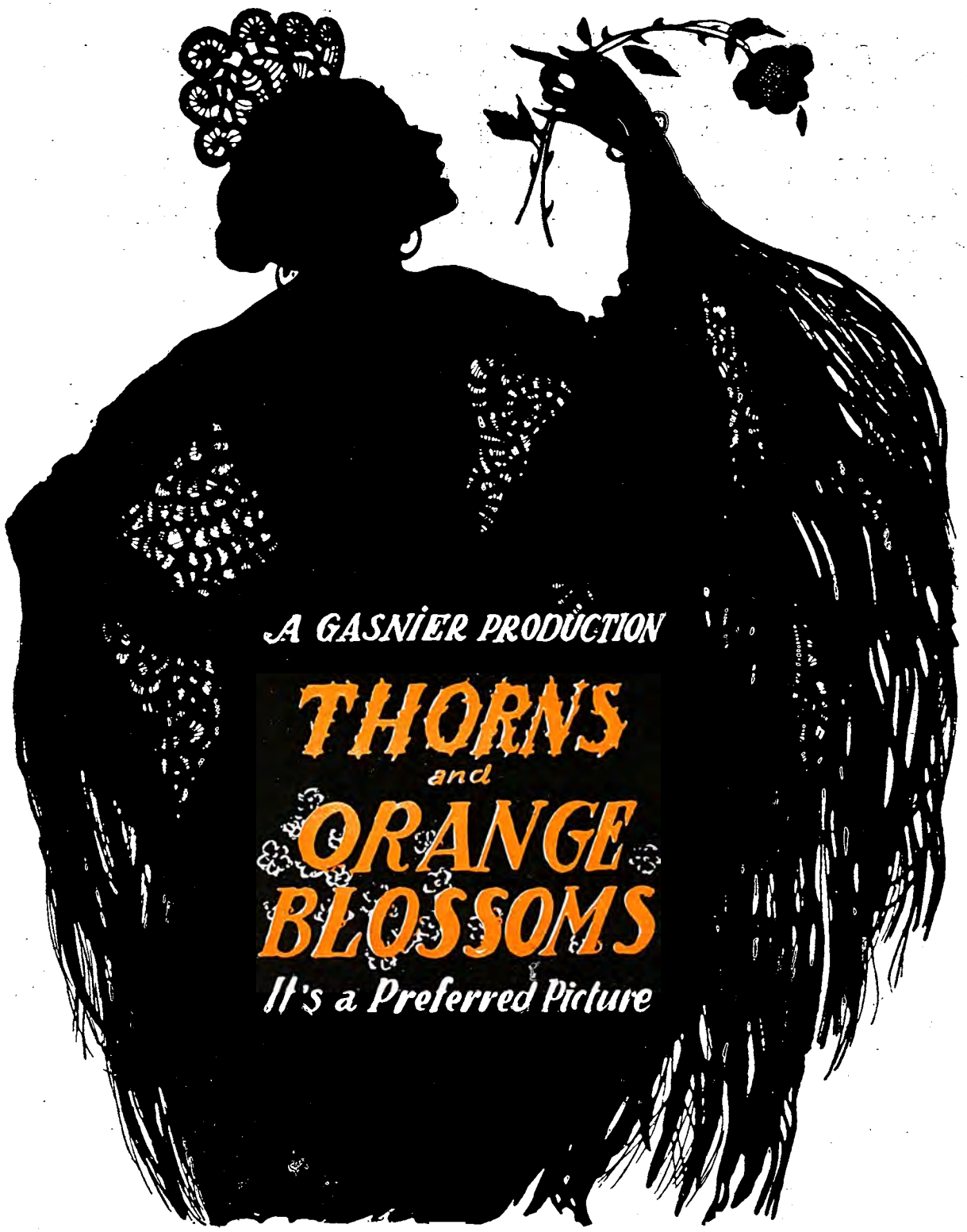
featuring

LON CHANEY

"The Storm Brought Him—and the Storm Took Him Away."

A Tom Forman Production.

Digitized by Google



Digitized by Google

Featuring a typical Preferred Cast.

Estelle Taylor.
Edith Roberts.
Kenneth Harlan.
Evelyn Selbie.
Carl Stockdale.
John Cossar.
Arthur Hull.

Bertha M. Clay's Immortal Romance has established a Reputation in America for Smashing Box-office Records

A fine Immediate Release Proposition

Distributed in the United Kingdom by
THE WALTURDAW Co., Ltd.
46 Gerrard Street :: LONDON, W. 1.

Digitized by Google

Important Newspapers say that:—

"YOUR BEST FRIEND" is in every way a classic.

DAILY SKETCH

"YOUR BEST FRIEND" should certainly not be missed by lovers of good drama.

YORKSHIRE EVENING POST

It has a better right to be called super film than most of those which masquerade under that title.

DAILY EXPRESS

Vera Gordon is recognised as the greatest mother of the screen.

SUNDAY ILLUSTRATED

First-rate entertainment for any audience.

KINEMATOGRAPH WEEKLY

Vera Gordon plays a characteristic part with great success and emotional power.

GLASGOW BULLETIN

A performance which grips from start to finish.

PALL MALL GAZETTE

Vera Gordon has no equal in the role of "Mother."

LEICESTER CHRONICLE

The best "Mother Love" film I have ever seen.

KINEMANIAC, "DAILY HERALD"

"YOUR BEST FRIEND" is well worth seeing.

SUNDAY CHRONICLE

A WARNER BROS. PRODUCTION.

Produced by H. RAPF. Directed by W. NIGH.

A Great Immediate Release Proposition for Live Exhibitors.

THE WALTURDAW Co. Ltd.

46 Gerrard Street, London, W.1.

Digitized by Google

News and Notes from South Wales

Better Business—Film Producer Charged—The "Prodigal Son."

From our Cardiff Correspondent.

DURING the past week we have seen a change in the management of the Exchange and Club at Cardiff. Mr. and Mrs. Smith, who succeeded Mr. and Mrs. Stanley Edwards as manager and manageress respectively, resigned, and they have been succeeded by Miss Pearce, formerly of the Pavilion Café, Cardiff. She is well known to all the film people of the Principality, and her debût at the Exchange has brought for her the good wishes of a host of friends. By the way, the Exchange is making steady progress, and London visitors who come here from time to time speak in glowing terms of the high standard of the institution.

Business Better.

Some people are inclined to think that the kinema has entered upon another boom time. At least, it can be said with certainty that in certain parts of the territory trade is vastly improved, and exhibitors who have been carrying such long faces for so many months are looking more pleased. They are taking advantage of the opportunities, and are placing before the public really high-toned programs, with little innovations, which are proving popular attractions. During the past couple of weeks we have been seeing queues awaiting admission into the picture halls. Last week at the Cardiff Capitol there were wonderful demonstrations during the screening of "The Four Horsemen of the Apocalypse." People came in by special trains from all parts of South Wales, and hundreds were turned away at each performance. Mr. Whittaker is to be complimented on the magnificent effects he introduced into the exploitation of what South Wales regarded as a great film.

New Management.

The Castle Kinema, Cardiff, has been taken over by Mr. Percy Brelsford, who has left the legitimate stage to take up kinema activity. He is assisted by Mr. George Harris, who is well known to film-men in South Wales. This week, for instance, Mr. Brelsford is contributing to his program his own scena, entitled "The Actor's Chance." Various alterations are being undertaken at the hall, and the Castle is likely to soon establish itself amongst the picture-going public of the city.

Film Producer Charged.

Lancelot Percival Malpagne, otherwise known as Thomas Ernest Montague Thacker, a native of New Jersey, U.S.A., and managing director of the Welsh Film Production Company, Royal Buildings, Port Talbot, and formerly of Newport and Swansea, was charged at Port Talbot Borough Police Court last week with obtaining £50 by false pretences from William L. Hill, of Carmarthen. Mr. K. S. Wehrle prosecuted, and Mr. Dan Perkins defended. Superintendent Ben Evans said prisoner had been in custody since the previous Friday on a charge of obtaining money by false pretences. The case involved an enormous amount of inquiry, and he was not prepared to go on with it that day. Subject to the convenience of the Bench he asked them to fix Tuesday as the day for hearing, and that prisoner should be remanded in custody. Mr. Dan Perkins said that when the prisoner was arrested a large number of documents and papers in connection with the Film Company (Limited) were seized by the police, and these would be very material for the prisoner's defence. It would be utterly impossible for him to prepare that defence unless he obtained an inspection of the documents. He applied for bail, and pointed out that the charge was one of misdemeanour and not of felony, and that he was, therefore, entitled to bail. Mr. Perkins further applied for the sum of £8 13s. 6d. found in the prisoner's office when arrested to be handed over, as the accused was penniless, and in consequence of rumours friends had refused to come forward to his assistance. The Bench granted a remand until Tuesday at 11 o'clock, allowing bail, himself in £50 and two sureties of £50 each. No order was made for the return of the £8 13s. 6d., but, on the application of Mr. Wehrle, it was agreed that the Superintendent should hand over the books of the company.

Charges Withdrawn.

When the case came before the Justices at Port Talbot on Tuesday last it was stated that the accused had been interested in film production for some time past. A new film company was floated called the Welsh Films Production Co., Ltd., and it was alleged that the accused had stated that Mr. S. H. Byass, an ex-Mayor of Port Talbot, had associated himself with the venture, and had promised to give the loan of Llandough Castle for taking pictures of the first film, and that he was going to become a director of the company.

In the witness box Mr. Byass denied that he had ever had any conversation with the defendant. After lengthy evidence the Bench came to the conclusion that there was not a prima facie case against the defendant, and all the charges were withdrawn.

Light that Failed.

The temporary failure of the Rhondda Valley's electric lighting on two occasions in December last had a sequel at the meeting of the Rhondda Urban District Council last week, when Mr. Colenso Jones, on behalf of several kinema proprietors, wrote complaining that they had sustained serious financial loss through the enforced interruption in their performances. Sir Walter Nicholas (clerk) observed that if the Council was sued by the kinema owners the South Wales Electrical Power Distribution Company (who were stated to be responsible for the Council's supply) would have to come in as a third party to indemnify the authority. The matter was left to the Clerk to discuss with Mr. Jones.

"The Prodigal Son."

"The Prodigal Son" and "The Return of the Prodigal," which were shown a couple of weeks ago at Cardiff by the Stoll Film Co., are likely to prove the biggest attractions we have seen in South Wales for some time. The film has been booked for the Cardiff Capitol, and Olympia, Newport, and the South Wales representatives of the firm are having many inquiries from all over the Welsh area.

Digitized by Google

Super Programme No. 1.

"ASHES"

A FIVE REEL
SUPER PROGRAMME PICTURE

featuring

WILLIAM COURTLEIGH
STANTON HECK
WEDGEWOOD NOWELL
MYRTLE STEADMAN
MARGARET LANDS
CARRIE CLARKE WARD

A clever and unusual story of surprise and suspense deftly and dramatically told

A Stirring Two-Reel Drama of the West starring the dare-devil heroine

TEXAS GUINAN

A Single Reel "Reelcraft" Scenic film revealing Mother Nature in new and lovely aspects.

The first of a Brilliant and Original series of Two-Reel Comedies featuring the boy star

MATTY ROUBERT

and clever company of juvenile artistes in

"THE KID VAMP"

Special Trade Show

of the Complete Programme
with music specially arranged
at the

Shaftesbury Pavilion,

Wednesday March 7,

at 2-15 p.m.

***NOTE*—**

with every programme we shall issue

COMBINATION POSTERS, DAY BILLS, LOBBY DISPLAYS,

specially arranged

MUSICAL SUGGESTIONS

for the complete Programme and every variety of

PUBLICITY AIDS.

What the SUPER PROGRAMME means to you.

SUPER PROGRAMME No. 2	SUPER PROGRAMME No. 3	SUPER PROGRAMME No. 4
will be trade shown at the SHAFTESBURY PAVILION Wednesday March 14, at 2-15 p.m.	will be trade shown at the NEW GALLERY KINEMA Wednesday March 21, at 10-30 a.m.	will be trade shown at the SHAFTESBURY PAVILION Wednesday March 28, at 2-15 p.m.

Secure your Tic

Digitized by Google

"ALL IN"

A Long-Needed Service to British Exhibitors

SUPER PROGRAMMES

ARRANGED, BOOKED, AND DELIVERED COMPLETE.

GENTLEMEN, [illegible] difficulty in arranging [illegible] ing your big feature [illegible] selection of shorter [illegible]

SERVICE TO THE [illegible]

has always been [illegible] believe the greatest [illegible] this time is to undertake [illegible] behalf, and to offer you

COMPLETE [illegible] OF UP-TO-DATE [illegible]

Every Picture in the [illegible] carefully selected [illegible] grammes will be arranged [illegible] varied and balanced [illegible]

PROGRAMMES [illegible] consist of [illegible] GRAMME [illegible] Reel [illegible] only your [illegible] programme [illegible]

EVERY [illegible]

will be [illegible] items [illegible]

A Well-considered and Balanced Programme, Every Subject a First-Run Exclusive. Endless Worry and Trouble saved. ONE VIEWING—ONE BOOKING. ONE CONSIGNMENT—ONE SETTLEMENT.

[illegible]et by applying to

KILNER'S EXCLUSIVE FILMS, Ltd. [illegible]

26 [illegible]

Digitized by Google

Super Programme No. 1.

"ASHES"

A FIVE REEL
SUPER PROGRAMME PICTURE.

featuring

WILLIAM COURTLEIGH — MYRTLE STEADMAN
STANTON HECK — MARGARET LANDS
WEDGEWOOD NOWELL — CARRIE CLARKE WARD

[illegible]

A Stirring Two-Reel Drama of the West
starring the dare-devil heroine

TEXAS GUINAN

A Single Reel "Redcraft" Scenic film revealing
Mother Nature in new and lovely aspects.

The first of a Brilliant and Original series
of Two-Reel Comedies featuring the boy star

MATTY ROUBERT

and clever company of juvenile artistes in

"THE KID VAMP"

Special Trade Show

of the Complete Programme
with music specially arranged
at the

Shaftesbury Pavilion,
Wednesday March 7,

at 2-15 p.m.

SUPER PROGRAMME No. 2	SUPER PROGRAMME No. 3	SUPER PROGRAMME No. 4
will be trade shown at the SHAFTESBURY PAVILION Wednesday March 14, at 2-15 p.m	will be trade shown at the NEW GALLERY KINEMA Wednesday March 21, at 10-30 a.m.	will be trade shown at the SHAFTESBURY PAVILION Wednesday March 28, at 2-15 p.m.

NOTE—

with every programme
we shall issue

**COMBINATION
POSTERS,
DAY BILLS,
LOBBY
DISPLAYS,**

specially arranged

**MUSICAL
SUGGESTIONS**

for the complete Progr
and every variety of

PUBLICITY AIDS.

**What the
SUPER
PROGRAMME
means to you**

Secure your Tic

Digitized by Google

"ALL IN"

A Long-Needed Service to British Exhibitors

SUPER PROGRAMMES

ARRANGED, BOOKED, AND DELIVERED COMPLETE.

GENTLEMEN, You have told us often of your difficulty in arranging a Programme, and in supporting your big feature with an appropriate and varied selection of shorter subjects.

SERVICE TO THE EXHIBITOR

has always been our business maxim, and we believe the greatest service we can render you at this time is to undertake this difficult task on your behalf, and to offer you

COMPLETE EXCLUSIVE PROGRAMMES OF UP-TO-DATE PRODUCTIONS.

Every Picture in the "All in" Programme has been carefully selected for its own merits, and the Programmes will be arranged to provide an attractive, varied and balanced entertainment.

PROGRAMMES are 9,000 feet approx., and consist of Special Five-Reel SUPER PROGRAMME PICTURE, Two-Reel Comedy, Two-Reel Drama, and Single-Reel Interest, needing only your usual Topical or Serial to complete your programme.

EVERY KILNER PROGRAMME

will be trade shown before booking, and individual items can be selected and booked separately if desired.

A Well-considered and Balanced Programme, Every Subject a First-Run Exclusive. Endless Worry and Trouble saved. ONE VIEWING—ONE BOOKING. ONE CONSIGNMENT—ONE SETTLEMENT.

et by applying to

KILNER'S EXCLUSIVE FILMS, Ltd.

Telephone: Regent 8756.

Telegrams. "Interexclu, London."

26 Litchfield Street, London, W.C.2

and Branches.

Digitized by Google

NEWS AND NOTES FROM NEWCASTLE.

(From our own Correspondent.)

IN future the Westgate Road Picture House, Newcastle, will be available for trade shows. Mr. W. J. Patrick, the manager of High Level Exclusives, tells me that he has engaged the hall for March 14 for the purpose of screening to the trade "The Film and the Flirt" and the "Dumb Genius," and he added that this would be the first occasion on which the Westgate Road Picture House had been used for this purpose. The business at the High Level offices, Mr. Patrick states, is very good at the present time, the special attraction being "The Silent Barrier," from the novel by Louis Tracey, which was screened to the Newcastle public for the first time at the New Pavilion on February 22.

Special Effects.

A feature of Jury's trade show of "The Romany" was the special stage effects, for the purpose of which two men were sent from London to operate. This innovation was favourably commented on by the exhibitors, and Mr. J. C. Reed, the local manager, tells me that he has done very good business with the film. "Broadway Rose," a Mae Murray attraction, has also brought its quota of business to this house, and "Forget Me Not," featuring Bessie Love and Gareth Hughes, is also promising well.

Granger's Push.

A great push is in progress by the House of Granger in connection with the handling of the International Films, and Mr. William Walker, the local representative of the firm, tells me that no stone is being left unturned in the propaganda work for the super Continental production, "Dr. Mabuse." "The Hypocrites," from the popular play by Henry Arthur Jones, featuring Wyndham Standing, is to be placed before the Newcastle exhibitors on March 1.

Crowded Out.

Mr. W. F. Morrison, the representative of Imperial Films, is highly pleased with the amount of business he has done with the reissue of "Alf's Button." Wherever the picture has been shown it has proved a box-office attraction, and Mr. Morrison added that at one local hall he passed the other night there were more people than could get into the place at the first house.

Big Business.

Mr. M. Middlebrook, of Allied Artists, is having an exceptionally busy time in connection with "Way Down East." While it was on view at the large Newcastle halls, tremendous business was done with it, and at the continuous houses there was always a long waiting queue in the evening. Its reception created much interest, and now the film has been booked all over the territory, and where shown has done well. "Tess of the Storm Country" is another film which Mr. Middlebrook is experiencing a big demand for, and it has been booked to several halls for a run of a week's duration.

F.B.O. Bookings.

Mr. Sidney Wynbergen, the local manager for F.B.O., is putting in a lot of work just now in connection with "Shifting Sands," which is proving a good booking proposition, having gone exceptionally well. He is also very pleased with the reception accorded "Passion." Although only screened to the trade a few days ago, he has had a good demand for it, and has already booked it to several halls.

A Phillips' Feature.

The potentialities of "Above All Law" as a draw have evidently been noised abroad, for Mr. F. W. Wolters, the local manager for the Phillips Film Co., tells me that applications and inquiries are speedily coming to hand, but he is not taking any bookings before the trade show, which is fixed for March 9 at the New Pavilion, Newcastle.

SCOTTISH NOTES.

(By our Glasgow Correspondent.)

MY old friend, Mr. Richard Blackburn, has now joined Butcher's Film Service (Glasgow), and I feel sure that he will make good as outdoor representative of this firm. Mr. Blackburn for several years acted as manager of the popular Central Picture House in Jamaica Street, Glasgow, and while in this capacity he was a very regular attender of the monthly meetings of the Scottish Section of the C.E.A. Nor was he a silent member, either—he had a definite opinion on every subject, and always had the courage to ventilate that opinion!

Brighter Glasgow.

This winter there has been almost a revolution as far as the extraordinary lighting of the kinemas in the centre of Glasgow is concerned, and at the moment some particularly pleasing effects are to be found at such halls as the Cinema House in Renfield Street; Cranston's Picture House in Renfield Street; La Scala Picture House in Sauchiehall Street; and the New Savoy Picture House in Hope Street. There is no doubt that these lighting effects go a long way towards brightening up streets which would otherwise be rather dull and drab after the shops are closed, and I think there is also no doubt that this is a policy that pays.

His Majesty the Boy.

Considerable importance attaches to a report by the committee appointed by the Scottish National Council of Juvenile Organisations to consider in all its pros and cons the question of juvenile delinquency. "There is a conflict of opinion," it is stated, "among social workers of long experience on the question of the direct connection between the kinema and juvenile delinquency. Where the home influence is not definitely good, where the elemental facts of right and wrong and of honesty and dishonesty are not taught, attendance at certain picture houses undoubtedly has a serious effect on a boy."

Is a Child a Fool?

Altogether the report from beginning to end strikes me as a very indefinite document without the committee really placing their finger on any vital spot. One point which our over-zealous social reformers seem to ignore is the educative side of the kinema; another important point is that "watching the pictures" keeps the young mind alert and active; and yet another point is that the average boy or girl is not so stupid as to believe that every scene he or she sees enacted on a picture is necessarily a typical reflection of every day life.

C.E.A. Meetings.

Within recent times it has struck me forcibly that the attendances at the monthly meetings of the Scottish branch of the C.E.A. have been showing signs of growing more and more beautifully less, and I think that the time has come when there should be a change in the general arrangements. My feeling is that local exhibitors in each district should meet together locally every month; that the Scottish branch, as a whole, should only meet on a quarterly basis; and that these quarterly meetings should be held successively in Glasgow, Edinburgh, Aberdeen, and Dundee. It is obviously unfair to ask exhibitors from the North, South and East, month after month, to come to the West—hence it seems to me the reason for such poor attendances at our C.E.A. meetings.

Digitized by Google

G

THE GENERAL KINEMA FILMS, LTD.

K

(Distributors of the "GENERAL" Films)

PROVINCIAL TRADE SHOWS

of

"THE FILM & THE FLIRT"

and

"THE DUMB GENIUS"

have been arranged as under:

CARDIFF: Cinema Exchange, Tuesday February 27, at 11 a.m.

GLASGOW: Cinema House, Renfield Street, March 1, at 11 a.m.

LIVERPOOL: Prince of Wales's Picture House, Clayton Square, Tues. Mar. 6, at 11·15 a.m.

MANCHESTER: Deansgate Picture House, Wednesday March 7, at 11·15 a.m.

SHEFFIELD: Union Street Picture Palace, Thursday March 8, at 11 a.m.

LEEDS: Cinema Exchange, Friday March 9, at 3·15 p.m.

F

Phones: REGENT, 3000/1

152/8 WARDOUR ST., LONDON, W.1.

'Grams:— "NUNBETER, WESTCENT, LONDON."

Ltd.

Digitized by Google

The biggest

Charles Chaplin

and

Jackie Coogan

Coming again on

October 1, 1923.

Phone : Regent 1776-1777.

Digitized by Google

Winner of all time.

"The Kid"

Note the Date:

OCT. 1.

PROVINCES A FORTNIGHT LATER.

Secure your booking at once from

PEARL FILMS Ltd.
86/88 Wardour Street,
LONDON, W.1.

Wires:
"PEARLOFILM, LONDON."

Digitized by Google

coming

A Production You'll Never Forget!

An All Star Cast in

Booth Tarkington's

Masterpiece

The Flirt

Directed by Hobart Henley

Soon to be presented by
CARL LAEMMLE~
UNIVERSAL
J E W E L.

EUROPEAN MOTION PICTURE Co Ltd 169 Wardour St. London, W.1 Grams: Unfilman, Westcent, London Phone: Regent 4840.

Digitized by Google

¶ Universal's Continuous Chain of Serials, ensuring a whole year's Publicity Campaign, and securing 52 weeks of continuous patronage.

SCREEN UNIVERSAL SERIALS AND ENSURE BOX OFFICE WINNERS ALL THE YEAR ROUND

Defoe's Classic

"THE ADVENTURES OF **ROBINSON CRUSOE**"

with HARRY MYERS & All Star Cast

in the most marvellous adventure story that has stood the test of 200 years' fame.

Electrify Your Town

"THE **RADIO KING**"

featuring ROY STEWART

The best example of a thrilling serial since "The Exploits of Elaine." Right up to the minute—sensational—thrilling—should hold any audience enthralled—"Kinematograph Weekly."

The Wonder Chapter Play

"**PERILS OF THE YUKON**"

featuring WILLIAM DESMOND

in a Serial full of red-blooded action, stupendous thrills, and colourful romance.

Jules Verne's Greatest Story

"**AROUND THE WORLD IN 18 DAYS**"

featuring WILLIAM DESMOND

Sensational, Startling, Mysterious. Thrills in London, Paris, Spain, Russia, Africa, Algeria, China and New York.

For Boys of 5 to 75

"IN THE DAYS OF **BUFFALO BILL**"

starring ART ACORD

The great Picture Epic of the most famous modern thero of the two Continents.

Fred Isham's Sensational Serial

"**WOLVES OF SOCIETY**"

starring JACK MULHALL

in a fascinating romance of youth and adventure.

DISTRIBUTED BY

EUROPEAN MOTION PICTURE Co LIMITED
169, Wardour St. London W1
Phone.....Regent 4840.

PRESENTED BY CARL LAEMMLE

UNIVERSAL

THE STRONGEST CHAPTER PLAYS ON THE MARKET

Digitized by Google

SIX REELS OF STU
AND SPE

Exhibitors are always asking for something B
coin money, create a furore, and pull the peop

"LUCREZIA

The picture with a punch in every foot, and
with one of the most dramatic periods and one
The very name of the Borgias struck abject te
was law. Men and women were but pawns in
trampled upon by their oppressors. Out of such

A STORY PALPITATING WITH HUMAN IN
THE MOST WONDERFUL

The Small Two-Reeler of the Same Name, Just Produced,

All inquiries should be addressed to :

VICTOR CA
15 CARLISLE

Phone: Gerrard 135.

Digitized by Google

PENDOUS DRAMA CTACLE.

ig. They tell you they want pictures that will le into their theatres—Here is the very thing:

BORGIA"

a story that literally compels interest. It deals of the great outstanding personalities in history. rror into the hearts of the people. Their will their game, to be ruthlessly swept aside and material the producer has made

NTEREST, ROMANCE, AND DRAMA, SET IN SPECTACULAR SCENES.

Must Not be Confused with this Stupendous Production.

RTER, LTD.,
STREET, W. 1.

Phone: Gerrard 135.

Digitized by Google

Renters, Film Agents, and others who require

FIRST
CLASS
TRADE

Projection Theatre

for temporary or permanent use should make a point of inspecting our showroom.

¶ Situated in the heart of Filmland, one minute from Wardour Street, our Theatre is perfectly fitted, heated, and furnished. We guarantee absolute privacy, and the finest screening by brand-new projectors.

¶ Our Theatre is available at all times for screening, editing, and cutting films, at low and inclusive charges.

¶ A high-class Showroom and good projection is half the battle in effecting a sale.

Apply: LOW WARREN,
VICTOR CARTER, Ltd., 15 Carlisle Street, W.1.

'Phone: Gerrard 135 'Phone: Gerrard 135

Digitized by Google

Trade Movements in the Midlands.

The Birmingham Carnival: Renters' Prizes—Fine for Overcrowding—Three New Cinemas.

By our Birmingham Correspondent.

THE members of the Birmingham C.E.A. were disappointed when they heard that Mr. Victor Davis, of the South Wales Branch, had withdrawn from the fight for the vice-presidency of the national association. They decided at the January meeting to support Mr. Davis's nomination, but last week-end, after reconsidering the position, decided to leave the matter to the discretion of members attending the annual meeting in London on February 28.

Not Good Friday.

In accordance with custom, the monthly meeting of the Birmingham Branch is held on the last Friday in each month. The March gathering, therefore, falls due on Good Friday, but the meeting has been brought forward a week. It will, therefore, be held at the Chamber of Commerce on March 23.

The Carnival.

Last week-end saw definite invitations to a number of film stars sent out by Mr. A. Smith, secretary of the Birmingham Kinema Carnival Committee. The provisional arrangements of the Entertainments Sub-Committee for the event at the Edgbaston Assembly Rooms on March 6 were approved. In addition to dancing a number of side shows will be held. The film acting competition, which proved so successful last year, will be repeated. Special prizes for this, the most original costumes, and the best impersonations of the leading artistes will be given.

Renters' Prizes.

The renters are well to the fore in this respect, for Famous-Lasky's have promised a prize. First National will give one for the best impersonation of Norma Talmadge as she appears in "The Eternal Flame," while Victory Motion Pictures hope to see many competitors for their Harold Lloyd "Sailor-Made Man" award. The popularity of the Edgbaston Assembly Rooms as a dancing rendezvous should easily attract five hundred people to assist the Trade Benevolent Fund.

Overcrowding at Walsall.

Summoned for allowing the gangways of the Cinema de Luxe, Walsall, to be crowded, Mr. Thomas Jackson was fined £5 by the local magistrates. The manager denied the offence, and declared there was standing room for more people. The Chief Constable told the Bench that he could hardly get his hand inside the hall, while the police inspector declared there were 100 people too many in the gangways. One of the magistrates stated that three ladies of his acquaintance had been terrified at the overcrowding permitted, and at first they were inclined to impose the maximum penalty of £20.

Birmingham's Latest Trio.

The autumn should see at least three new Birmingham kinemas completed. Excellent progress is being made with the typical suburban hall at Selly Oak, while Mr. Joseph Eccles's scheme for providing Gorton Green with a picture house (The Delicia) is now well under way. The latest information concerning the Broadway, Bristol Street, Edgbaston, points to the probable date of opening, Easter week, being adhered to.

Renters' News.

Mr. Leonard Marriott, formerly of the Marriott Film Co., is now acting as Greater Birmingham outside representative for Pathé Frères.

The Warwickshire, Worcestershire, Shropshire and Leicestershire areas are now covered for the company by Mr. W. Icke, formerly with Jury's.

KINEMATOGRAPH EQUIPMENT CO., LTD.

New Premises in Wardour Street.

FINDING that the increase in business demands more office accommodation, Mr. Sidney Bernstein, the capable managing director of Film Agencies, Ltd., has purchased the building at 197, Wardour Street. Under the title of the Kinematograph Equipment Co., Ltd., the new company hopes to be installed in the redecorated premises within the next week or ten days.

Under the supervision of Mr. Cecil Masey, the building has been redecorated on lines suitable for the vestibules and lounges of a modern picture theatre. The big showroom, which occupies a large portion of the ground floor, is oak panelled, and a new system of heating has been installed.

Film Agencies, Ltd., will retain their interests in, and control of, the circuit of Empire Kinemas, whilst the Kinematograph Equipment Co., Ltd., will take over all that section of the Film Agencies business dealing with kinema theatre supplies. A new branch of the business is that of the manufacture of fibrous plaster decorations for theatres, and to ensure supplies the company have purchased a factory at Kennington, where work is now in full swing.

The company still retains the theatre-seating factory at High Wycombe, as well as the carbon warehouse. In addition to many types of theatre equipment which Mr. Bernstein has offered exhibitors in the past, he will, in future, have many novelties for theatre decoration.

It is estimated that over £10,000 worth of stock will be at the exhibitors' service in the new showrooms, and that everything from a luxurious armchair to an artistic lampshade will be procurable from the new home of the Kinematograph Equipment Co. Over £1,500 has been spent on the redecoration of the building, all of which has been carried out with a view to increasing the interest of the exhibitor in the artistically-furnished and decorated kinema theatre. Having an active interest in so many kinema theatres himself, Mr. Bernstein is fully aware of the requirements of others, and is anxious to give the best of everything that can be obtained.

Mr. Bernstein has travelled widely on the Continent and in America, and has made a close study of the theatre equipment in several countries. He is, therefore, in a position to offer exhibitors technical advice on the running of theatres, as well as the best equipment to obtain for use in them.

Digitized by Google

KINE CAMERAMEN MAKING MERRY.

A Vigorous Society with a Promising Future.

THE K.C.S. made the occasion of their fourth annual dinner at the Holborn Restaurant on Friday last week a really jolly gathering, for in addition to the dinner it was their first ladies' night, and the repast was followed by a most enjoyable dance, which lasted until the early hours of Saturday morning. A gift of a box of chocolates was made to every lady present, and dance novelties were also distributed. The general spirit pervading the gathering was one of good fellowship, and this in part accounts for the solid progress that the society has made during its four years' existence.

The dinner was held in the Crown Room, and Mr. H. A. Sanders, who presided, was supported by well-known members of the industry, among them being Jack Avery, E. E. Blake (Kodak Co.), Hugh Croise (representing the Directors' Association), Major and Mrs. Fox (representing the K.M.A.), Mr. and Mrs. Ridgewell (Kinema Club), Maurice Elvey, Geoffrey Malins, Will Kellino, Joe Grossman (Stoll's studio manger), etc. The toast of the King having been honoured, the president proposed the toast of the K.C.S., coupling with it the name of Mr. Kenneth Gordon, its secretary.

Valuable Activities.

Mr. Gordon, replying, gave interesting details of the society's work during the past year. It had been founded mainly to improve the technical quality of British films; and in furtherance of that aim its members not only welcomed as members anyone engaged in kine-photography, but its more expert members were always ready to give advice and practical teaching to those requiring it. In the year they had found employment for 48 members, and had supplied men at very short notice to numerous producers. In one case a request was received at 2-30 p.m. for a good cameraman to leave by the 2-50 train. He left, with equipment all complete, by the train specified. They were, perhaps, the only trade organisation which had fought a foreign Government on behalf of a member—and won. The Spanish Government had imprisoned a member and confiscated his camera, but the society had not only got him back his camera, but adequate financial compensation as well.

The society had established an excellent relation with the masters and the producers' association, and its members were turning out consistently good photography.

Mr. E. E. Blake referred to the fight which the society had maintained on behalf of its members, and the demand which this had made on the society's finances. Other speeches followed, with frequent toastings in the Masonic manner, and songs were contributed by Charles Hayes and George O'Hagan. Another very attractive item was an exhibition dance by Mdlle. Dacia, late premiere danseuse of "Chu Chin Chow," and one of the actresses in the film, "Weavers of Fortune."

Flora le Breton and Clive Brook will be visiting the Park Hall, Cardiff, on Monday next in order to be present at the premiere performance of "Through Fire and Water." An enormous publicity boom has been put over in South Wales (including many ingenious and novel stunts) in connection with this picture. The "Ideal" confidently anticipate a huge success for any exhibitors in this territory who book this film, together with the "Grass Orphan" and "Harbour Lights." We are given to understand that a similar boom will be used in connection with the other two pictures mentioned.

ARCHIEPISCOPAL MESSAGE FOR THE SCREEN.

Dr. Davidson's Warm Appreciation of the Film's Possibilities.

THE Archbishop of Canterbury has recently completed twenty years as Primate of England, and Gaumont's have compiled a collection of short films in which the Archbishop has figured for inclusion in "Around the Town" and "The Gaumont Graphic." The directors of the Gaumont Company invited His Grace round to their private theatre on Monday to see these and other films, an invitation which the Archbishop graciously accepted. He was accompanied by his wife (Mrs. Davidson), the Bishop of Dover, and Miss Tait.

Among the items shown were the wedding of Princess Mary; laying the foundation stone of the Charterhouse School Memorial; Frank Salisbury, R.A., painting the Archbishop's portrait, and an interview with Signor Monaca, who has sculptured an interesting bust of the Primate. Mrs. Davidson was naturally particularly interested in these items, and thought the "wedding" picture a very fine study of the Archbishop.

During the projection of the Princess Mary wedding pictures His Grace remarked upon the fine camera work—especially from the point of view of pictorial effect—and referred to the wonderment of being able to see past events so conveniently and comfortably. Next in importance were two "slow-motion" items—steeplechasing at Lingfield and a dance by Edna Maude. He thought the slow-motion pictures wonderful and remarked upon the possibilities of the invention in science and education, and also expressed surprise that more films of this character were not exhibited. After the show, the Archbishop's party took tea with Mr. Reginald Bromhead in Colonel Bromhead's office. The latter had temporarily been fitted up as a studio, and a film was taken of His Grace writing the following message for the screen:

"Two men looked out, through prison bars;
The one saw mud, the other stars."

RANDALL CANTUAR.

This is perhaps the most apt reference to film entertainment that has ever been made. It is certainly as much a message for the opponents of the film as it is for the people in the industry.

Before leaving, the Archbishop expressed his sincere thanks for the entertainment which had been most enjoyable and remarkably interesting. Mrs. Davidson, the Bishop of Dover, and Miss Tait expressed similar appreciation.

Mrs. Davidson, the Bishop of Dover, and the Archbishop of Canterbury photographed at the Gaumont studios.

Digitized by Google

FREDERICK WHITE'S Important Announcement

I have just secured the Territorial Rights for LANCASHIRE, CHESHIRE and NORTH WALES of **ELINOR GLYN'S** *Great and Terrific Story of a Screen Star's Life in Hollywood, entitled:*

The World's a Stage

Positively a tremendous Box Office Attraction.

All Communications:—

FREDERICK WHITE COMPANY,

54-56 VICTORIA STREET, MANCHESTER.

Digitized by Google

A MANAGER'S AUTHORITY.

County Court Decision.

AN interesting point was raised at Plymouth County Court last week, when the Capitol Film Co., 87, Wardour Street, London, claimed £50 from Messrs. Conday and Rowlands in respect of a contract entered into by Mr. G. L. Bryant, manager of defendants' picture palace at Torquay, to hire a series of 12 films at £5 each. Defendants disputed liability, claiming that Bryant had no authority to conclude contracts, and when they became aware of this contract they requested plaintiffs to discontinue sending the films. They subsequently forwarded a cheque for £35 in payment of seven films which had already been shown. The cheque was returned and plaintiffs entered a claim for £50, the amount due up to the time the writ was issued. Evidence was submitted during the proceedings that a previous contract signed by Mr. Bryant had been ratified by Mr. Conday, although the manager had been given to understand that his powers were purely supervisory.

In giving judgment with costs for plaintiffs, His Honour said that ratification of the first contract would give the impression that Bryant had authority to make further contracts.

KINEMA MANAGER WARNED.

"Getting the Money and then Clearing Off" at Barnsley.

"IT seems to us that all you care about is getting the money and then clearing off. We cannot express ourselves too strongly, and unless your conduct improves we shall have to report the matter to those who grant the licences."

Thus the chairman of the Barnsley Bench in fining the Grimethorpe Empire Palace (Ltd.) £10 for three breaches of the Cinematograph Act by allowing gangways to be obstructed, not having an attendant stationed at the top of the staircase, and not having sufficient and competent staffs to secure public safety.

It was stated that at 9-30 one night the police found 100 people blocking the gangways. Neither the manager nor any member of the staff was present, and they saw no responsible person until 10 o'clock, when a man was locking the gates.

For the defence it was urged that there was a sufficient staff, but, unfortunately, the manager was attending a meeting and two of the staff neglected their duty and went off.

TUTANKHAMEN'S TOMB FILMED

Historical Record on Way to England.

A CABLED report from Cairo states that Mr. Tom Terriss, representing the well-known British film organisation, the Gaumont Company, Ltd., has entered Tutankhamen's Tomb with Lord Carnarvon, and that a section of film has been dispatched to London.

Mr. Terriss remained at Luxor with a film cameraman for the arrival of the Queen of Belgium and General Allenby, and the official opening of the inner chamber on Sunday last. He is being joined by Miss Wanda Hawley and the company of film artistes who left London last Thursday week to play in the film version of Sir Arthur Conan Doyle's "Fires of Fate," which he is producing for the Gaumont Company in Egypt.

OPPOSITION TO KENSINGTON KINEMA.

A DISPUTE is raging in Kensington as to whether a kinema shall be built near Edwardes Square. Mr. J. T. Mears, who proposes to erect this house at a cost of £120,000, has been granted a kinema licence by the L.C.C. Theatres Committee, but the Council itself has power to refuse a music and dancing licence for the building, although it has been recommended by the committee.

Residents in the neighbourhood seem determined to oppose the recommendation. If they cannot prevent the building of the kinema, they mean, if possible, to stop it from being noisy.

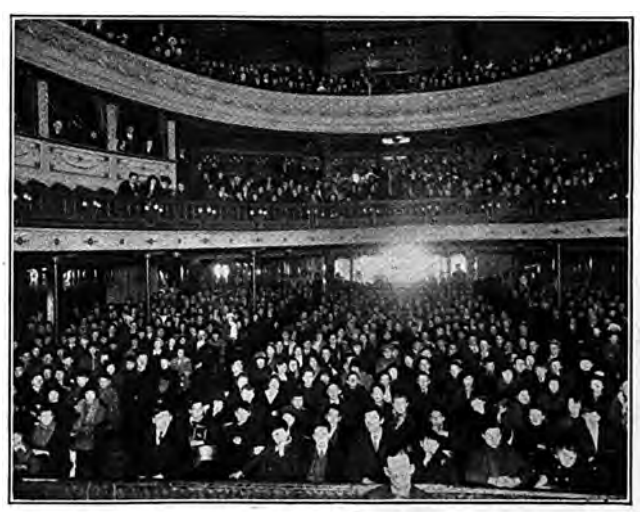
Meanwhile Mr. Mears states that he intends to begin building the kinema next month, and he hopes to have the first performance there before Christmas.

Sir Percy Simmons, the chairman of the Theatres Committee, said the committee unanimously came to the conclusion that the opponents of the erection of the hall had not made out their case.

"The kinema will face Kensington Road," he said, "and will be opposite the part of the Holland Park estate which is for sale. We did not think it would be any nuisance to the neighbourhood."

CRIPPLES SEE "OLIVER TWIST" ON 111th ANNIVERSARY OF DICKENS'S BIRTHDAY.

THE following telegram was received by Associated First National Pictures on the occasion of the special screening of "Oliver Twist" to eleven hundred crippled children last week: "Thank you on behalf of these children for the great treat your company has so very kindly given them. The real 'Oliver Twist' never had the chance of seeing a kinema show—except that shown to him by Fagin and the Artful Dodger. I much regret my inability to be present at the Empire, to-morrow. (Signed) Trelour." As already reported in these columns the affair was a great success, and reflected every credit on Ralph J. Pugh and his able staff of organisers.



Digitized by Google

THE FILM THAT SET THE THAMES ALIGHT

Read what the critics say of

NORMA TALMADGE

in

BALZAC'S DRAMA OF POETRY AND PASSION:

"THE ETERNAL FLAME."

The Times.

"The most interesting of the new films to be seen in London."

The Evening Standard.

"An instant success. Miss Talmadge makes her part live. A picture of much more than ordinary merit, which ought to make a very wide appeal."

The Pall Mall.

"It is produced on a very lavish scale; the scenes depicted are wonderful, and **the gorgeous array of dresses will be the envy of every woman who sees the film.**"

News of The World.

"One of the best films of its kind—carried out upon brilliant lines."

Manchester Daily Dispatch.

"Norma Talmadge scores yet another success."

Newcastle Evening Chronicle.

"The acting is excellent throughout."

"Wonderful records with 'Eternal Flame.' Beaten those of 'Smilin' Through.'" — **Black Queen's Cinema, Newcastle.**

NOW PLAYING TO

CAPACITY HOUSES

AT THE

EMPIRE THEATRE,

LEICESTER SQUARE.

A FIRST NATIONAL ATTRACTION.

Digitized by Google

WEEK BY WEEK—YOU

All these First National Attractions have a

FEBRUARY 26.

"MY LADY FRIENDS"
Adapted from
SILAS HAWTREY'S
Famous Farce.

MARCH 5.

MARSHALL NEILAN'S
"BITS OF LIFE"

MARCH 12.

CONSTANCE TALMADGE
in
"A WOMAN'S PLACE"

MARCH 19.

"JOHN CHILCOTE, M.P."

JUNE 18.

"THE PRIMITIVE LOVER"
with
CONSTANCE TALMADGE

JUNE 25.

"HURRICANE'S GAL"

JULY 2.

OLIVER MOROSCO
presents
"THE HALF BREED"

JULY 9.

KATHERINE MACDONALD
in
"THE BEAUTIFUL LIAR"

AUGUST 13.

RICHARD BARTHELMESS
in
"SONNY"

AUGUST 20.

STRONG-HEART
in
"BRAWN OF THE NORTH"

AUGUST 27.

"WHITE SHOULDERS"
with
KATHERINE MACDONALD

ASSOCIATED FIRST NATIONAL

FIRST NATIONAL ATTRACTIONS.

ASSOCIATED FIRST N

Telegrams : "Firnatex," Westcent, London.

37/39, OXFORD ST

Digitized by Google

CAN PLAY CAPACITY!

Established High Entertainment Value.

MARCH 26.
MARGUERITE CLARK in "SCRAMBLED WIVES"

APRIL 2.
PETER B. KYNE'S "KINDRED OF THE DUST"

JUNE 4.
"ONE CLEAR CALL"

JUNE 11.
ANITA STEWART in "A QUESTION OF HONOUR"

JULY 16.
"SKIN DEEP" with MILTON SILLS and FLORENCE VIDOR.

JULY 23.
"THE SEVENTH DAY" with RICHARD BARTHELMESS

JULY 30.
HOPE HAMPTON and LON CHANEY. in "THE LIGHT IN THE DARK"

AUGUST 6.
"DOMESTIC RELATIONS" with KATHERINE MACDONALD

SEPTEMBER 3.
RICHARD BARTHELMESS in "THE BOND BOY"

SEPTEMBER 10.
CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

SEPTEMBER 17.
TEDDIE GERRARD in "THE CAVE GIRL"

FIRST NATIONAL ATTRACTIONS.

FIRST NATIONAL EXHIBITORS CIRCUIT

IONAL PICTURES, LTD.

T, LONDON, W.1.

'Phone Museum, 4400.

Digitized by Google

"Brilliant"

SAYS THE FILM CRITIC OF . . .

"THE NEWS OF THE WORLD"

OF

NORMA TALMADGE'S

LATEST SUCCESS:

"THE ETERNAL FLAME."

AND HERE ARE OTHER OPINIONS:—

Pall Mall.
"Splendid American film. It is produced on a very lavish scale. The scenes depicted are wonderful and the gorgeous array of dresses used will be the envy of every woman who sees the film. Superb acting."

Daily News.
"Should be seen by all interested in films."

Daily Graphic
"Norma Talmadge's film, 'The Eternal Flame,' in acting and production is very good."

Referee.
"Miss Talmadge is beautiful. She acts well, is gorgeously gowned, and wins the sympathy of the audiences. Photography is a great credit."

Daily Sketch.
"Norma Talmadge plies her attractive gifts in the midst of strong passion."

Lloyds' Weekly.
"This is a fine picture cleverly produced."

Evening Standard.
"The most successful rôle of her career."

NOW PLAYING CAPACITY AT

THE EMPIRE THEATRE,

LEICESTER SQUARE, LONDON.

Digitized by Google

TOM PRESTON

wishes to advise all Exhibitors in the Lancashire, Cheshire and North Wales Territory, that from MONDAY FEBRUARY 26th he is taking over the Branch Management of

Kilner's Exclusives Films, Ltd.

and his address will be

32 Cathedral Street, Manchester,

where he will be pleased to see them.

Cinematograph Exhibitors' Association of Great Britain and Ireland, Regd.
Broadmead House, Panton Street, Haymarket.

ANNUAL

DINNER

HOTEL VICTORIA,

On Wednesday February 28, 1923,

6-30 for 7 p.m.

CHAIRMAN:

The President of the Association,

Major A. J. GALE, J.P., O.B.E.

Applications for Tickets to be made to W. GAVAZZI KING, Secretary.

TICKETS - ONE GUINEA EACH
EXCLUSIVE OF WINES.

The presence of Ladies cordially desired.

How to Get a Good Piano

A Good Piano is an essential factor to the Cinema, Your patrons enjoy good music—it is half the show—you cannot get good music from a bad instrument.

We are direct importers of all makes and styles of pianos—English and Continental, Grand and Upright, also Organs. We have no high overhead charges, no electric displays no elaborate shop-front costs, consequently we can offer a single instrument any make at a fraction over wholesale trade prices, come and have a look around our warehouse or write to us:

362 Chester Road,
Old Trafford,
Established 1886. Manchester.

WE HOLD THE LARGEST STOCK AND FINEST SELECTION OF PIANOS IN THE COUNTRY.

Digitized by Google

A LIVERPOOL BENEFIT CONCERT.

For the Jack Green Dependents' Fund.

PROMOTED to assist the widow and children of the late Jack Green, an old variety performer, and, for several years immediately prior to his death, a remarkably successful outside representative in the Liverpool area for Famous-Lasky, the concert given in the Picton Concert Hall on Wednesday evening (the 14th inst.) proved a great success. There was a big audience, by whom the lengthy and unusually well-varied program submitted was received with every mark of appreciation. The sympathies of the proprietors and managers of different local entertainment enterprises had been readily enlisted with the object in view, and they willingly extended permission—and in several instances the applications came from the artistes themselves—for "turns" appearing at their halls to give their services. Amongst others to whom thanks are due in this connection are the managers of the Olympia, the Hippodrome, the Pavilion, and the Rotunda (Liverpool), and the Argyle (Birkenhead).

The dependents of the late Jack Green were singularly deserving of such a show, for, as stated on the concert tickets, his "prevailing thought was charity," and during his time he had done much in the way of organising functions for the amelioration of distressed members of the community generally, and, in particular, of the kinema fraternity. As the result of the concert and subscriptions, etc., it is confidently anticipated that his widow and children will benefit to an appreciable extent.

The name of Tom Griffin, Liverpool manager of Allied Artists Corporation, must be singled out for particular thanks in the organisation of the concert. He it was who took the initiative in the matter and summoned a meeting of representative

(*Continued in next column.*)

members of the trade, both on its renting and exhibiting sides. In his endeavours he received valuable assistance from Messrs. H. D. Nisbet and Auguste Denton, the two "heads" of the Famous-Lasky local establishment.

PROFESSIONAL AUDIENCE TEST "THE FLIRT."

THE novel experiment of "trying it on" the screen players was carried out at Universal City in connection with "The Flirt," Booth Tarkington's masterpiece, which Mr. Edwin J. Smith, of the European Motion Picture Co., Ltd., announces for early release. Priscilla Dean, Herbert Rawlinson, Gladys Walton, Frank Mayo, Reginald Denny, Ed. (Hoot) Gibson, Lon Chaney, and a few other stars of the film world, together with officials of Universal Pictures Corporation, settled down in their seats in the private theatre of Universal City for the initial showing of "The Flirt," Booth Tarkington's famous masterpiece.

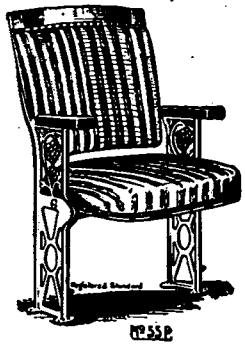
Carl Laemmle, president of Universal, had requested as critical an audience as possible, and he certainly had one gathered together. Just before the picture started he requested that they write down on unsigned slips just what they thought was wrong with the picture. To those in the know "professional jealousy" is more than a mere phrase, so it was hardly to be expected that this picture which boasted a cast of all-star calibre was going to get away without a slight hammering.

When "Finis" was flashed on the screen, there was a hurried scratching on pads which were passed on to Mr. Laemmle, who read them, looked at his audience, smiled, and dictated the following wire to New York: "Release 'The Flirt' exactly as it stands. Unanimous opinion of committee here that it is perfect without a foot of film to be trimmed. The first picture that ever passed such a test."

Quality with keen prices
Sell 'TURNER' Chairs.

A few of our recent contracts—

GEORGE CINEMA, KILMARNOCK.—1,038 chairs, 936 square yards linoleum.
THE CINEMA, OSWALDTWISTLE ..... 1,064 chairs.
BROADWAY CINEMA, BIRMINGHAM.—1,100 chairs, including 360 inlaid tub chairs.
OAK CINEMA, BIRMINGHAM ..... 1,111 chairs.
THE CINEMA, JOHANNESBURG ..... 1,051 chairs.
PALLADIUM, HOCKLEY, BIRMINGHAM.—926 chairs and 430 yards of carpet.
THE SCALA, WORCESTER.—895 chairs, including 252 inlaid tub chairs, and 843 yards of carpet.
THE CINEMA, LEEDS ..... 1,350 chairs.
SUPER CINEMA, LONDON ..... 1,000 inlaid tub chairs.
THE CINEMA, ABERYSTWYTH ..... 345 inlaid tub chairs.
THE CINEMA, PRESTON ..... 708 chairs.
THE COLISEUM, COVENTRY.—620 cafe chairs and folding chairs; 120 cafe tables and folding tables; curtains, etc.
THE HIPPODROME, TODMORDEN .. 202 inlaid semi-tub chairs.



Let your Cinema be the next for furnishing by "The Firm of Experts."

TURNER
Theatre Furnishings

W. W. TURNER & Co., Ltd.,
5, Warwick Works,
York Road, King's Heath,
BIRMINGHAM.

Magnificent
Boudoir Grand
By BECHSTEIN

Pre-war model, scarcely used, suitable for Concert or Cinema. A Perfect Instrument. No reasonable offer will be refused.

BOX No. 61, THE FILM RENTER & MOVING PICTURE NEWS, 2, John Dalton Street, Manchester.

Digitized by Google

GOOD PRINTING IS GOOD ADVERTISING

NORMAN - WRIGHT, LTD., have had long experience in Printing for the Film Trade, and are Specialists in Fine Work which combines artistic effect with speedy delivery, good quality and low cost.

They are prepared to submit estimates, designs and general ideas for all kinds of Synopses and Posters.

NORMAN-WRIGHT, LTD.,

53a Shaftesbury Avenue LONDON, W.C. 1.

2 John Dalton Street MANCHESTER.

Works - - - - - - - - - - - - - LEICESTER.

Digitized by Google

CONTENTS OF THE WEEK.

Leader: C.E.A. Annual Meeting 3
By The Way 4, 5
Magnitude of American Film Trade 6
Is it a Fair Contract? 7
Headquarters' Meeting of the C.E.A. 8, 9
Pictures with Profits 10
The Latest from the Other Side 11
Super Programs and Super Pictures 12
C.E.A. Review of 1922 ..... 12a—12d
Universal Organisation Confer 17
Round the London Trade 18, 19
Yorkshire Cinema Exchange 20
Trade in Yorkshire Territory 25
Reviews of New Productions 26, 27, 28, 29, 30, 31, 32, 37
Round the Manchester Trade 38, 39
Trade in Liverpool 40
Trade in South Wales 49
Trade in Scotland 52
Notes from Newcastle 52
Trade Movements in Midlands 61

ALL ADVERTISEMENTS are accepted subject to the right of Pictures and Pleasures, Ltd., to refuse insertion without assigning any reason, even though prepayment has been made. The proprietors reserve the right to hold over any advertisement until the following week's issue.

INDEX TO ADVERTISERS.

Graham Wilcox ..... Cover
Kodak ..... Cover
Preston ..... Cover
Ideal ..... Cover
Butcher 2
Braceweil 69, 70
C.E.A. 69
Dr. Mabuse .. Facing Page 28
European 33-36
European 56, 57
Fred White 63
First National 65-68
Gaumont 13-16
Granger 21-24
General 53
I.V.T.A. 42, 43
Jardine 72
Kilner 50, 51
Pearl 54, 55
Phillips 41
Preston 69
Turner 70
Victor Carter 58-60
Walturdaw 44-48

SMALL PREPAID ADVERTISEMENTS.

PROJECTORS, ACCESSORIES, Etc.

3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

POSTERS, SLIDES, PUBLICITY, FILMS.

LET YOUR ADVERTISING RIGHTS TO THE FIRM THAT PAYS PROMPTLY.

Best terms given for Curtains, Slides, or Programs. Write for particulars to:

Palace Advertising Co.,
45a, Market Street,
Phone Central 2262. Manchester.

POSTERS AND LANTERN SLIDES.—For advertising all classes of business send to the Greatest Poster Writers and Lantern Slide Makers in the North of England. Yorkshire Agents for Rose Dew Spraying Essence. Poster and Slide Specialists.—Imperial Animated Picture Co., Hustlergate, Bradford.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's Crystal Palace fireworks) Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

CARBONS.

CARBONS.—Conradty, Kinarko, Reflex, Ship. Get OUR prices. Cinema Supplies, 178, Shaftesbury Avenue, W.C.

The Last Word in Orchestration.

THE JARDINE ORCHESTRAL ORGAN

THE Instrument that MUST have a place in every up-to-date Kinema.

GO AND HEAR IT AT THE
STOLL PICTURE THEATRE, LONDON.
GLOBE SUPER KINEMA, ACTON, LONDON.

It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

THE STOLL PICTURE THEATRE
(The London Opera House),
KINGSWAY, LONDON.
GLOBE SUPER KINEMA, ACTON.
WATERLOO PICTURE PALACE, BLACKPOOL.
PALACE PICTURES, ACCRINGTON.

Write for full details:-

JARDINE & CO., LTD.,
ORGAN BUILDERS & TONE SPECIALISTS,
OLD TRAFFORD, MANCHESTER.
Established over 100 years.

Digitized by Google

THE PRESTON FILM SERVICE

(Controlled by the Preston Film Exchange Co., Ltd.)

Managing Director - - - - - WILL ONDA.

JUST ARRIVED.

SIX CHARLIE CHAPLIN CARTOONS

By PAT SULLIVAN. Approximate Length 800 ft.

Exclusive Rights of LANCASHIRE, CHESHIRE, and NORTH WALES.

SEAMLESS CINEMA CLOTH, 17 Ft. Wide.

SELECTIONS OF NON-FLAM PROGRAMMES.

FEATURES—COMEDIES—SERIALS
WESTERN DRAMAS—INTEREST

TRY OUR CHEAP PROGRAMMES

PER 60/- WEEK

(CHANGE MID-WEEK)

Kinema House, Corporation Street, Preston

Telegrams: "Pictures, Preston." Code: A.B.C. 5th Edition. Telephone: 10 Preston

Digitized by Google

THROUGH FIRE AND WATER

To the Trade:

IMPORTANT.

"IDEAL" are completing big and comprehensive plans for exploiting, in co-operation with the trade, the three new pictures just shown to enthusiastic all-England audiences of exhibitors.

THE first of the films to be released will be the master-thrill, "Through Fire and Water."

BY means of novel and vigorous advertising, lavish concessions on Poster prices, etc., etc., this and the other films will be brought to the notice of the whole cinema-going public.

YOU NEED UP-TO-DATE PUBLICITY

to get a big success.

"IDEAL" WILL HELP YOU

all the time with their expert organisation.

Communicate at once with

IDEAL FILMS, Ltd.,
76/78 Wardour Street,
London, W.1.

Printed by the Blackfriars Press, Ltd., and Published by the Proprietors, "Pictures and Pleasures," Ltd., 58a, Shaftesbury Avenue, London, W.1., and 2, John Dalton Street, Manchester.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

THE NEW YORK PUBLIC LIBRARY
REFERENCE DEPARTMENT

This book is under no circumstances to be taken from the Building

form 410

Digitized by Google